SHAKESPEARE

JULIUS CÆSAR

DEIGHTON

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JULIUS CÆSAR.

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THE MACMILLAN CO. OF CANADA, LTD.
TORONTO

Julius Cæsar

By

William Shakespeare

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON
1910

First Edition, printed 1890.
Reprinted 1892, 1893, 1895, 1896, 1897; February and November, 1899, 1900, 1901, 1904, 1905, 1907, 1910.

GLASGOW: PRINTED AT THE UNIVERSITY PRESS
BY ROBERT MACLEHOSE AND CO. LTD.

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INTRODUCTION.

Date of Play.

WITHOUT entering minutely into the arguments put forward upon this point, it may be enough to state that the most probable date of the composition of *Julius Cæsar* is 1600 or 1601. Almost the only external evidence we have is contained in a passage, first cited by Halliwell-Philipps, from Weever's *Mirror of Martyrs*, published in 1601. That passage is as follows :—

> "The many-headed multitude were drawn
> By Brutus' speech, that Cæsar was ambitious;
> When eloquent Mark Antony had shown
> His virtues, who but Brutus then was vicious?"

Now, in Plutarch's *Lives of Cæsar, Brutus, and Antony*, though Antony's address is mentioned, there is nothing said as to the absence of ambition in Cæsar's character upon which in Shakespeare's funeral oration Antony dwells with such eloquent iteration. The inference therefore is that Weever when writing his lines had seen or read Shakespeare's play. In regard to internal evidence, Gervinus and others have pointed out the close connection which *Julius Cæsar* bears to *Hamlet*, probably published in 1601-2, both in the references to Cæsar found in the latter play, and in the train of thought which runs through both plays. We may

therefore safely assume that in date of composition there was no wide interval between the two plays.

Source of Play.

In the matter of history Shakespeare has throughout followed North's translation of Plutarch's *Lives*, and the component parts of the drama are borrowed, remarks Gervinus, "in such a manner that not only the historical action in its ordinary course, but also single characteristic traits in incidents and speeches, nay, even single expressions and words, are taken from Plutarch, even such as are not anecdotal or of an epigrammatic nature, and which any one not unacquainted with Plutarch would consider in form and matter to be quite Shakespearian, being not unfrequently quoted as his peculiar property, and as evidencing the poet's deep knowledge of human nature. From the triumph over Pompey—or rather over his sons—the silencing of the two tribunes, and the crown offered at the Lupercalean feast, until Cæsar's murder, and from thence to the battle of Philippi and the closing words of Antony, which are in part exactly as they were delivered, all in this play is essentially Plutarch. The omens of Cæsar's death, the warnings of the augur and of Artemidorus, the absence of the heart in the animal sacrificed, Calphurnia's dream, the peculiar traits of Cæsar's character, his superstition regarding the touch of barren women in the course, and his remarks about thin persons like Cassius; all the circumstances about the conspiracy where no oath was taken, the character of Ligarius, the withdrawal of Cicero, the whole relation of Portia to Brutus, her temptation, her words, his reply, her subsequent anxiety and death; the circumstances of Cæsar's death, the very arts and means of Decius Brutus to

induce him to leave home, all the minutest particulars of his murder, the behaviour of Antony and its result, the murder of the poet Cinna; further on, the contention between the republican friends respecting Lucius Pella and the refusal of the money, the dissension of the two concerning the decisive battle, their conversation about suicide, the appearance of Brutus' evil genius, the mistakes in the battle, its double issue, its repetition, the suicide of both friends and Cassius' death by the same sword with which he killed Cæsar—all is taken from Plutarch's narrative, from which the poet had only to omit whatever destroyed the unity of action"...

"This fidelity of Shakespeare to his source justifies us in saying that he has but copied the historical text. It is at the same time wonderful with what hidden and almost undiscernible power he has converted the text into a drama, and made one of the most effective plays possible. Nowhere else has Shakespeare executed his task with such simple skill, combining his dependence on history with the greatest freedom of a poetic plan, and making the truest history at once the freest drama. The parts seem to be only put together with the utmost ease, a few links taken out of the great chain of historical events, and the remainder united into a closer and more compact unity; but let any one, following this model work, attempt to take any other subject out of Plutarch, and to arrange even a dramatic sketch from it, and he will become fully aware of the difficulty of this apparently easy task. He will become aware what it is to concentrate his mind strictly upon one theme (as is here the case), to refer persons and actions to one idea, to seek this idea out of the most general truths laid down

in history, to employ, moreover, for the dramatic representation of this idea, none but the actual historical personages, and so at length to arrange this for the stage with practised skill or innate ability, that with an apparently artless transcript of history such an ingenious independent theatrical effect can be obtained as that which this play has at no time failed to produce ... Separate scenes, like that between Casca and Cassius during the storm, produce an effect which can scarcely be imagined from merely reading them; the speech of Antony, heightened by the effect of external arrangement and the artifices of conversation, by proper pauses and interruptions, even with inferior acting, carries away the spectator as well as the populace represented; the quarrel between Brutus and Cassius is a trial piece for great actors, which, according to Leonard Digges, created even in his lifetime the most rapturous applause; and even the last act, which has often been objected to, is capable of exciting the liveliest emotion when well managed and acted with spirit."

Shakespeare's Presentation of Julius Cæsar.

Before giving an outline of the play, it will be well to consider the point of view from which Shakespeare intended to show us Julius Cæsar. For, as here shown, he is in no wise the Julius Cæsar of the poet's conception in others of his plays, in no wise the Julius Cæsar of history or tradition when in the fulness of his splendid achievements he dazzled the world. It is his littleness, not his grandeur; his personal defects; his moral weaknesses; his superstition; his boastful language, not his stern simplicity; his doubts and fears, not his calm decision and unflinching courage; which are here brought out with persistent and consistent emphasis. Moreover,

though the play is called after his name, Cæsar appears in three scenes only, and dies at the beginning of the Third Act. Brutus, on the other hand, is prominent throughout, and all that is noble, heroic, and lovable in his character is shown us with abundant power and clearness. So marked, indeed, is the difference of appreciation in the case of the two characters, that some critics regard Brutus as the hero of the play, and are of opinion that it should have borne his name. Gervinus thinks that Shakespeare, "if he intended to make the attempt of the republicans his main theme, could not have ventured to create too great an interest in Cæsar; it was necessary to keep him in the background, and to present that view of him which gave a reason for the conspiracy." Hudson, perplexed by the seeming contradiction between Cæsar as known and Cæsar as rendered by Shakespeare, suggests that "the policy of the drama may have been to represent Cæsar not as he was indeed, but as he must have appeared to the conspirators; to make us see him as they saw him, in order that they, too, might have fair and equal judgment at our hands." Neither hypothesis seems to solve the difficulty. It is, however, as it appears to me, got rid of by the explanation which Dowden, *Shakspere, His Mind and Art*, offers. "Julius Cæsar," he remarks, "is indeed protagonist of the tragedy: but it is not the Cæsar whose bodily presence is weak, whose mind is declining in strength and sure-footed energy, the Cæsar who stands exposed to all the accidents of fortune. This bodily presence of Cæsar is but of secondary importance, and may be supplied when it actually passes away, by Octavius as its substitute. *It is the spirit of Cæsar which is the dominant power*

of the tragedy; against this—the spirit of Cæsar—Brutus fought; but Brutus, who ever errs in practical politics, succeeded only in striking down Cæsar's body; he who had been weak now rises as pure spirit, strong and terrible, and avenges himself upon the conspirators. The contrast between the weakness of Cæsar's bodily presence in the first half of the play, and the might of his spiritual presence in the latter half of the play, is emphasized and perhaps over-emphasized by Shakspere. It was the error of Brutus that he failed to perceive wherein lay the true Cæsarian power, and acted with short-sighted eagerness and violence. Mark Antony, over the dead body of his lord, announces what is to follow:

> Over thy wounds now do I prophesy,—
> . . . . . .
> A curse shall light upon the limbs of men;
> Domestic fury and fierce civil strife
> Shall cumber all the parts of Italy;
> . . . . . .
> And Cæsar's spirit, ranging for revenge,
> With Ate by his side come hot from hell,
> Shall in these confines with a monarch's voice
> Cry 'Havoc' and let slip the dogs of war.

The ghost of Cæsar (designated by Plutarch only the 'evill spirit' of Brutus), which appears on the night before the battle of Philippi, serves as a kind of visible symbol of the vast posthumous power of the dictator. Cassius dies with the words:

> Cæsar, thou art revenged
> Even with the sword that killed thee.

Brutus, when he looks upon the face of his dead brother, exclaims:

> O, Julius Cæsar, thou art mighty yet!
> Thy spirit walks abroad, and turns our swords
> In our own proper entrails.

Finally the little effort of the aristocrat republicans sinks to the ground, foiled and crushed by the force which they had hoped to abolish with one violent blow. Brutus dies:

> Cæsar, now be still:
> I killed thee not with half so good a will.

Brutus dies; and Octavius lives to reap the fruit whose seed had been sown by his great predecessor. With strict propriety, therefore, the play bears the name of Julius Cæsar." Read by this light, everything is plain and consistent. Moreover, it is to be noticed that Shakespeare had authority from Plutarch and Suetonius for the change which came over Cæsar's character in his later days; and to a consciousness of physical weakness and waning powers of mind we may no doubt ascribe those failings which have already been noticed. Shakespeare has but added colour to the picture as drawn by historians, in order to heighten the contrast between the man who is to die and the spirit of that man which is to be more potent than any living personage could be.

I.

Outline of the Play.

The opening scene serves not merely the stage purpose of leading up to the events that are to follow, but that of showing us the character of the common people and the spirit of the times. A knot of plebeians, making holiday "to see Cæsar and to rejoice in his triumph," is rebuked by the Tribunes for its fickle readiness to celebrate with every manifestation of delight the entry into

Rome of one "that comes in triumph over Pompey's blood," in triumph, that is, over the sons of him who had so lately been almost a god to them. Thus rebuked, not for a slavish worship of power, but for an ingratitude which, according to the Tribunes, the gods must need punish, the humbled crowd melts away, only to be represented as equally fickle and equally subservient when Cæsar, the present object of their adoration, has fallen by the hands of the conspirators. In strong contrast to this scene is that with which *Coriolanus* opens. Not that the plebeians are there less fickle and inconstant. They can execrate Caius Marcius one day and elect him Consul the next. But with them the spirit of independence is springing into life; with their fellows of Cæsar's day that spirit has died out. Of liberty they have no real conception. Some one they must have to rule over them. Pompey filled their vision for a time; but Pompey has been overcome, and Cæsar satisfies their requirement of a hero. Cæsar too passes away, and an Octavius or any capable wielder of power and exponent of Cæsarism will suit their purpose. More emphatically still, their leaders, the Tribunes, are of a different pattern in the early and in the later days of the republic. In the former they are turbulent demagogues, bitterly hostile to the Patricians and eager to aggrandize their own power. In the latter they have become possessed of a power superior to any other in the state, their attitude to the people has altered, and their hostility, as in this play, is not directed against imperialism in the abstract, but against imperialism embodied in Cæsar instead of Pompey.

With the second scene we come to the celebration of

the Lupercalia,* and Cæsar's first appearance upon the stage. Even here, short as is his stay, Cæsar's arrogance is indicated. As he passes by, "a soothsayer calls in shrill tones from the press of people, 'Beware the ides of March.' Cæsar summons him forward, gazes in his face and dismisses him with authoritative gesture, 'He is a dreamer; let us leave him: pass.'"† On Cæsar's exit, Brutus and Cassius are left alone, and the latter enters upon his task of persuading the former to join in the conspiracy already hatched for Cæsar's destruction. Though the accomplishment of this object would be easy enough without Brutus having any share in the plot, Cassius, with his keen sight and practical wisdom, perceives that in order to justify such an act it is necessary to ensure the association of the man who above all men in Rome is honoured for his nobility of character and purity of life. Brutus has, in fact, the very qualities which are wanting in Cassius. Studious of self-perfections, jealous for the honour of his country; filled with a noble enthusiasm for liberty; held in the highest esteem for a scrupulous love of justice, and for large humanity of nature; he is the very man of all others to give a moral sanction to such an act as the conspirators have in hand, and to bring with him a sustaining power when that act shall be accomplished. Cassius, on the other hand, is the keen practical man of business, "a great observer," one who "looks quite through the deeds of men." Highly distinguished for his military skill, he is trusted as a leader by men of action; but his known hatred of Cæsar, by whom he had been defeated, renders

* See Note on i. 1. 68.

† Dowden, *Shakspere, His Mind and Art*, p 284.

it impossible that in an attempt against his life he should pose as a disinterested patriot. To win over Brutus is therefore essential to his purpose; but that a man so noble in nature should be inoculated with the feelings of envy and hatred which possess himself, he of course knows to be impossible. Hence, with great adroitness, he approaches Brutus upon what he knows to be Brutus' weak side, his love for his country's well-being, and his hatred of imperial power. Plying him with subtle flattery, with depreciation of Cæsar, and with insinuations as to the danger of so much power being vested in one man, Cassius, without disclosing the plot, succeeds in setting Brutus's mind to ponder over the state of things in Rome. At this juncture, Cæsar and his train return from the celebration of the games; and Cæsar, seeing Cassius, describes him to Antony, as if by presentiment, as a dangerous man, though he boastfully ends his speech with the words,

> " I rather tell thee what is to be fear'd
> Than what I fear; for always I am Cæsar.'

Cæsar having left the stage, Casca, afterwards one of the conspirators, relates how at the games Cæsar had been offered a crown; how, though unwillingly, he had refused it; the applause which followed upon his refusal; his falling down in an epileptic fit; and the deference and humility with which he courted the mob. Brutus and Cassius then part, Brutus promising to listen on the morrow to anything more that Cassius may have to say, and Cassius congratulating himself upon the impression which his words have already produced. The third scene opens with a conversation between Casca and Cicero on the

prodigies which had been witnessed during the day—the "tempest dropping fire," the slave whose hand "did flame and burn," and yet "remained unscorch'd," the lion near the Capitol, "men all in fire," who walked up and down the streets, the owl hooting at noonday, etc., which, according to Casca, "are portentous things Unto the climate that they point upon." As Cicero goes out, Casca is joined by Cassius, who, discussing these same prodigies, persuades Casca that they point at Cæsar's usurpation of power, and without much difficulty induces him to join the conspiracy. Later on in the same night, at the beginning of the second Act, we find Brutus in his orchard meditating upon the removal of Cæsar by death. The poison instilled by Cassius has already begun to work upon his mind, and to work in the direction Cassius intended it should. The idealist, who cares more for abstract principles than for concrete realities, weighs with himself Cæsar's character, the effect which supreme power will have upon such a character, and the danger there may be to liberty from that effect. Further to influence his decision, Cassius has, since their interview, contrived that various papers shall be conveyed to him as coming from various persons, and all pointing to the same end, viz., that he should arise and deliver Rome from the tyranny of Cæsar. Brutus, suspecting nothing of the trick thus put upon him, gradually convinces himself that duty imperatively demands the sacrifice of all other considerations, and at last makes up his mind to devote himself to the release of Rome from subjugation to Cæsar. He has scarcely arrived at this decision when Cassius and the rest of the conspirators come to his gate. After their introduction to Brutus, Cassius proposes that

they shall bind themselves by oath to the execution of their design. To such a proposal Brutus will give no adherence. To him, with his ideas of the cause to which they are devoting themselves, an oath, as security for good faith, is a thing to be scorned. That cause is spur enough to prick them to redress; their promise given is, to Romans worthy of the name, an all-sufficient bond. Oaths may be necessary for

> "priests and cowards and men cautelous,
> Old feeble carrions and such suffering souls
> That welcome wrongs;"

may be necessary where the cause is bad and those who undertake it are of doubtful honesty; the mere thought that an oath should be necessary to men of their mettle bending themselves to such an enterprise, is a stain he will not suffer for a moment. So far his lofty indignation does no harm; for the conspirators are actuated by motives too urgent not to be satisfied, and probably by fears for themselves should they feel any inclination towards betrayal of the plot. But when Cassius, with a foresight which subsequent events only too fully justify, proposes that Antony, Cæsar's devoted adherent, should be put to death at the same time, Brutus, with a quixotic disregard of consequences, and with the unpractical man's blindness to things under his nose, opposes the idea:

> "Our course will seem too bloody, Caius Cassius,
> To cut the head off and then hack the limbs,
> Like wrath in death and envy afterwards;
> For Antony is but a limb of Cæsar:
> Let us be sacrificers, but not butchers, Caius.
> We all stand up against the spirit of Cæsar,
> And in the spirit of men there is no blood:

> O, that we then could come by Cæsar's spirit,
> And not dismember Cæsar!"

Thus acting they will be "call'd purgers, not murderers," while, as for Antony,

> "he can do no more than Cæsar's arm
> When Cæsar's head is off."

Cassius yields in this as in other matters to Brutus's superior force of character, and in this as in other matters has to rue his yielding. Their line of action being determined upon, the conspirators leave Brutus to meet again when they conduct Cæsar to the Capitol. It is now early morning, and shortly after the departure of the conspirators, Portia, Brutus's wife, who has missed him from her bed, comes forth to question him as to his being abroad at such an hour, and as to the preoccupation of manner which he has lately shown. And good right she has to demand of her husband a confidence he has refused her; good right, though, as Brutus has seen, such a confidence would not be for her peace of mind. A noble daughter of a noble father, Cato Uticensis, she is gifted in rich measure with moral and intellectual endowments. To test her endurance of physical pain, she has given herself "a voluntary wound" in the thigh, and bears her pain with stoic firmness; with equal fortitude, when her husband's cause seemed desperate, she at his death puts an end to herself by swallowing fire. Yet, as we shall see a little later on, she has all a woman's weakness when those dear to her are in peril; and Brutus, loving her with a reciprocal tenderness, wisely judges that his secret is one with which, for her own sake alone, she should not be trusted. Her present loving impor-

tunities he puts aside with various excuses, promising that by and by her "bosom shall partake the secrets of" his "heart."

The next scene shows us Cæsar debating whether he shall go that day to the Capitol. To his wife's entreaty to remain at home, he at first replies with the boastful words,

> "Cæsar shall forth: the things that threaten'd me
> Ne'er look'd but on my back; when they shall see
> The face of Cæsar they are vanished."

Calphurnia refuses to be comforted. Detailing the various portents and prodigies of the night, she again urges his remaining at home. Cæsar is still ridiculing the absurdity of fear when a servant enters with the news that the augurs, whose "opinions of success" he has demanded, strongly pronounce against his stirring forth that day. Again Cæsar asserts his determination and his contempt for danger:

> "danger knows full well
> That Cæsar is more dangerous than he:
> We are two lions litter'd in one day,
> And I the elder and more terrible:
> And Cæsar shall go forth."

Yet, a moment later, his wife's entreaties prevail upon him, and he assents to Antony's being his messenger to the senators that he is not well. This decision is hardly announced when Decius Brutus enters to fetch him to the senate-house. To him Cæsar entrusts the message that he will not come that day, and when pressed for some cause that may be stated to the senators, arrogantly replies

> "The cause is in my will: I will not come."

For the private satisfaction of Decius, however, he condescends to explain that his wife having been terrified by an ominous dream, he has consented for her sake to stay at home. Decius, who in a previous scene has boasted that he knows how to give Cæsar's "humour the true bent," being told the dream, interprets it in a favourable sense, mentions that

> "the senate have concluded
> To give this day a crown to mighty Cæsar;"

shows the probability of their changing their minds, if he should stay away; and finally points out that if Cæsar's reason came to be known, men would be sure to sneer at him for being so weakly influenced by a dream, and to whisper among themselves that the real cause of his absence was fear. Against such arguments Cæsar is unable to hold out. With a fresh vacillation, he consents to go; and, as he does so, Brutus, with the rest of the conspirators, and immediately afterwards Antony, enter to conduct him to the Capitol. The Act concludes with a conversation between Portia, who is in a state of acute anxiety regarding her husband, and a soothsayer who, having heard of the conspiracy, determines to warn Cæsar while on his way to the Capitol. With his progress thither we come to the third Act. In vain the soothsayer endeavours to persuade Cæsar to read the paper he has drawn up to warn him. With the words

> "What touches us ourself shall be last served,"

Cæsar puts him aside, and going up into the senate-house is, as has been arranged between the conspirators, solicited by one of them, Metellus Cimber, to recall his brother from banishment. Rebuking the feigned humility with

which Cimber had prostrated himself, Cæsar spurns his petition; and, when Brutus and Cassius add their intercession, delivers, as though in unconscious satire upon his recent vacillation, a speech arrogantly asserting his constancy of purpose, which he likens to the "true-fix'd and resting quality" of the "the northern star." Cinna and Decius in their turn having urged his clemency, only to meet with a similar repulse, the signal for Cæsar's murder is given by Casca's stabbing him; and he falls at the base of Pompey's statue, pierced by three and thirty wounds. The murder completed, the conspirators address themselves to the task of explaining to the populace the objects of their act. As they are about to do this by haranguing them from "the common pulpits," Antony, having sent a humble message to Brutus, comes upon the scene, bewails his loved master's sad fate and asks of the conspirators that he too may suffer a similar one at their hands. Brutus, easily credulous that they will "have him well to friend," though the more worldly-wise Cassius still holds to his misgivings, receives him with every assurance of friendship, and promises to deliver to him

> "the cause
> Why I, that did love Cæsar when I struck him,
> Have thus proceeded."

Masking his feelings towards the conspirators, Antony eloquently bewails Cæsar's death, and obtains from Brutus permission to "speak in the order of his funeral." Here again Cassius is at variance with Brutus, and prudently deprecates such permission. As usual, however, he is over-ruled; and Antony is allowed to address the people after Brutus shall have stated the reasons which made Cæsar's death necessary. The next scene

gives us the speeches of the two men. And here more than anywhere does Brutus show his ignorance of human nature. To the fickle, irrational, passion-swayed mob he thinks it sufficient to urge reason. He will put before them such arguments as he would have put before a knot of philosophers like himself. No appeal is to be made to imagination, no recourse had to eloquence, to animated gesture, or pathos of tone. Justice, to himself the highest law, the one sufficient principle, the ultimate guide of action, must be equally powerful with the mob; and concise logic the fittest instrument for his purpose. He will say nothing in accusation of Cæsar except that he was ambitious, and in that way a deadly enemy to freedom. For the love which Cæsar bore him, he will give tears; at the good fortune which attended him, he will rejoice; for the valour he ever displayed, he will honour him; but for his ambition the penalty of death was necessary. These are logical consequences. These therefore it is enough to state. To Brutus, the highest indignity that reason can comprehend is to be a bondman; and, as with himself, so he imagines it to be with all men. That any one should not wish to be a Roman, that is, a man animated by the spirit of noblest independence, is to him inconceivable. That any one should be so vile as not to love his country by subordinating all selfish feelings to the good of that country, is something out of the range of his ideas. Freedom, manly independence, patriotism—these in reference to Cæsar could have but one logical method of demonstration. This to a populace steeped in subservience, craving to bow down before some idol or other, so incapable of understanding his noble indignation against tyranny that

they at once offer him that imperial sway for coveting which Cæsar had met his death! Having put his case, he is convinced that he has anticipated and prevented the ill effects which in Cassius's opinion were likely to result from Antony's following him in the pulpit. No words from any one will, he is confident, have weight with those who have listened to him with such intelligent appreciation; least of all, words from Antony. Is he not "gamesome," given "to sports, to wildness, and much company," a sluggard, a mere "limb of Cæsar"? And so Antony, chief mourner in the funeral, is allowed to exhibit to the populace the dead body of his slaughtered patron, and to make what elegy he chooses. At the outset, the despised voluptuary has no easy task. He has witnessed the temporary effect of Brutus's words, and for the present it is only through Brutus's intercession that the mob are prepared to listen to him. But he knows his audience, he knows how long even the wisest words will hold power over it. Fastening at once upon the charge of ambition, the only charge that Brutus had brought against Cæsar, he asks whether that charge is borne out by Cæsar's acts, and whether any sufficient cause can be shown why they should not join with him in mourning this "ambitious man":

> "He hath brought many captives home to Rome,
> Whose ransoms did the general coffers fill:
> Did this in Cæsar seem ambitious?
> When that the poor have cried, Cæsar hath wept:
> Ambition should be made of sterner stuff:
> Yet Brutus says he was ambitious;
> And Brutus is an honourable man.
> You all did see that on the Lupercal
> I thrice presented him a kingly crown,

Which he did thrice refuse; was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause;
What cause withholds you then to mourn for him?"

Then adroitly pausing, as though overcome by the intensity of his emotion, he leaves his words to work awhile. The tide is already on the turn; pathos and irony have hit their mark, and Cæsar's ambition is no longer so plain and evident to those in whose sound reason Brutus had placed such absolute trust. Antony continues. Contrasting Cæsar's position a day ago, when his word "might have stood against the world," with his position now when there are "none so poor to do him reverence," he produces Cæsar's will, which, however, he pretends that he must not read to them for fear of the consequences:

"Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar loved you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For if you should, O, what would come of it!"

This excuse of course has its immediate effect in making the mob insist upon the will being read to them. Antony now knows that the day is his; but his victory must be rendered complete by a further stimulus to the passions of his audience, and for this purpose he calls upon them to "make a ring about the corpse of Cæsar" that he may show them "him that made the will." The ring

being made, with eloquent comment Antony points to the numerous wounds through which the life-blood has ebbed away; and, finally, stripping off the mantle which Cæsar had worn at the time of his murder,—a mantle he first put on "That day he overcame the Nervii," in one of his greatest battles,—he exclaims:

> "Look you here,
> Here is himself, marr'd, as you see, with traitors."

The word "traitors" is at once caught up, and with a general shout of "Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!" the mob are about to rush off to execute summary vengeance. In their wild excitement they have characteristically forgotten that so far they know nothing as to the provisions of Cæsar's will. This of course does not suit Antony's purpose. That their fury may be worked up to the highest pitch, that it may have food to sustain itself at that pitch, and that it may be communicated to the people generally, it is necessary that Cæsar's bequests should be made known. Pretending, therefore, that he had not wished to stir them up

> "To such a sudden flood of mutiny;"

insinuating that Cæsar's death was due to private malice, not to a sense of public wrongs; deprecating all idea of stealing away their hearts by rhetoric such as an orator like Brutus might use; Antony at last discloses the provisions of the will, by which seventy-five drachmas are given to each Roman citizen. "Moreover," he continues,

> "he hath left you all his walks,
> His private arbours and new-planted orchards,
> On this side Tiber; he hath left them you,

> And to your heirs for ever; common pleasures,
> To walk abroad and recreate yourselves.
> Here was a Cæsar! When comes such another?"

The climax is now reached, the mob rushes off to "fire the traitors' houses," and Antony, left alone, exclaims in complete satisfaction:

> "Now let it work. Mischief thou art afoot,
> Take thou what course thou wilt."

At this point, a servant enters to announce the return to Rome of Octavius, nephew and heir to Julius Cæsar, who takes the name of Cæsar in addition to his own, but is known in history chiefly as Augustus. The Act concludes with a short scene in which Cinna, a poet, being mistaken for Cinna, the conspirator, is put to death by the mob.

II.

Between the third and fourth Acts there is an interval of some eight months. During this time the government of the Roman world has passed into the hands of a triumvirate, consisting of Antony, Octavius, and Lepidus, originally appointed to hold office for five years. Brutus and Cassius have left Rome, the former for Macedonia, the latter for Syria; from which province in B.C. 42 he crosses over to Greece and unites his forces with those of Brutus. There is also at this point a natural division of the play as regards the subject. Cæsar has passed away from the scene, and we now come to the effects produced by his murder. At the opening of the Act we find Antony, Octavius, and Lepidus in consultation as to a proscription of those obnoxious to them, and the manner

in which Brutus and Cassius may be most effectively encountered. From this we pass to the meeting of Brutus and Cassius near Sardis, and the quarrel which ensues between them,—a scene regarding which Coleridge remarks that he knows of no part of Shakespeare which more impresses on him the belief of his genius being superhuman. The cause of quarrel is twofold, that of Cassius against Brutus being on account of one Lucius Pella, a Praetor, whom Brutus has condemned for taking bribes, in spite of Cassius's letters in his defence. At such a time Cassius considers that petty offences of this kind should not be dealt with too rigorously. Brutus, whose uncompromising hatred of anything like corruption pays no regard to times and persons, has not only condemned Lucius Pella, but now further charges Cassius with similar offences. To Cassius's angry rejoinder he replies by pointing out that Cæsar perished "but for supporting robbers," and that they who slew him should be the last persons in the world to countenance anything like "base bribes." Cassius loses his temper, threatens Brutus, and asserts that he, a soldier of larger experience, is better able to decide on what terms he will bestow his patronage. His threats Brutus treats with ridicule; and in his turn states his grievance against Cassius, the refusal of certain sums of money which he had desired for the payment of his troops. Cassius denies having sent a refusal, reproaches Brutus for his unkindness, declares himself "aweary of the world," and willing to die by Brutus's hand. Brutus softens, acknowledges that in the contemptuous words with which he had met Cassius's threats he was "ill-tempered too," and calls for a bowl of wine

in which to pledge their reconciliation. This done, he communicates to Cassius the heart-rending news of Portia's death, the "insupportable and touching loss" which Cassius wonders had not provoked Brutus to kill him when "I cross'd you so." Broken-hearted, however, as Brutus is, he will not suffer private grief to interfere with the duties which lie before him. He therefore enters into consultation with Cassius as to their plan of operations against Antony and Octavius. Cassius is for staying where they are and allowing the enemy to seek them; Brutus for pushing on to Philippi, a step by which they will abandon all advantage of position upon the higher grounds, and, as we see afterwards, play into the hands of Antony and Octavius exactly as they had desired. Cassius, the soldier "older in practice," and here proving himself the better general, nevertheless yields a fatal acquiescence; and the brothers part, their love all the stronger for its passing rupture. And here Shakespeare gives us one of the tenderest scenes to be found throughout his plays. "The Roman leader, now that the great battle has drawn near, does not occupy himself like Henry V. before the morning of Agincourt in moving from sentinel to sentinel with words of cheer. He is in his tent, and the boy Lucius touches his instrument, drowsily fingering the strings. Brutus, with his beautiful freedom from the petty self-interests of daily life, is gentle and considerate towards every one. The servants have lain down. Lucius drops away into the irresistible sleep of boyhood. Brutus, who at the call of duty and honour could plunge his dagger into Cæsar, cannot wake a sleeping boy ... Brutus gently disengages the instrument from the hand of Lucius, and continues

his book where he had left it off last night." * As he does so, the ghost of Cæsar appears before him. Unnerved at first, Brutus quickly recovers his composure, and questions the apparition, but without obtaining further answer than that it will appear again at Philippi. He then summons his servants and sends them to Cassius with an injunction to march early in the morning to meet the enemy. This meeting takes place at Philippi, in Macedonia, and there in reality two actions were fought. These, for dramatic effect, Shakespeare condenses into one ; and before this takes place, a parley is held between the leaders of the two opposing forces, though of course with no other result than that each side withdraws to prepare for battle. For the last time in life Brutus and Cassius are together; the latter, though he declares himself "fresh of spirit," somewhat depressed by what appear to him to be signs of evil omen, the former calm as ever and ready to meet death whether in battle, or, if need be, by self-destruction. With a tender farewell they separate, each to lead his own forces. At the outset Brutus gains an advantage over Octavius ; but his troops, flushed with the certainty of victory, betake themselves to plunder, and so are unable to assist Cassius when sorely beset by Antony, and at last forced to take to flight. From the hill to which he retreats Cassius sends Titinius, one of his captains, to find out whether certain troops in view are friends or foes, and bids his bondman, Pindarus, ascend to a higher point and bring him word how Titinius fares. Pindarus, mistaking for enemies a body of Brutus's troops, sent with a wreath of victory to Cassius, reports that Titinius is captured.

* Dowden, *Shakspere, His Mind and Art*, p. 306.

Hereupon Cassius, giving Pindarus his sword, calls upon him to thrust it into his heart, and dies exclaiming, "Cæsar, thou art revenged, Even with the sword that killed thee." At this point Titinius returns, with Messala, and finding Cassius's dead body, falls upon the sword by which he had perished. Messala, who had left to seek for Pindarus, shortly returns, bringing Brutus with him. They find the two corpses, and after lamenting the cruel mistake which had led to their death, return to the field of battle. Fortune, however, now goes against them; and Brutus, rather than be taken alive, follows Cassius's example and dies upon his own sword. The play ends with an eulogy of Brutus's noble character pronounced by Antony, and a declaration by Octavius that his body shall lie that night in his tent and be entombed

"With all respect and rites of burial."

Duration of the Action.

The play extends over a period of something more than two years and a half, from February, B.C. 44, when the feast of Lupercal was held, to the autumn of B.C. 42.

JULIUS CÆSAR.

DRAMATIS PERSONÆ.

JULIUS CÆSAR.

OCTAVIUS CÆSAR,
MARCUS ANTONIUS,
M. ÆMILIUS LEPIDUS,
} triumvirs after the death of Julius Cæsar.

CICERO,
PUBLIUS,
POPILIUS LENA,
} senators.

MARCUS BRUTUS,
CASSIUS,
CASCA,
TREBONIUS,
LIGARIUS,
DECIUS BRUTUS,
METELLUS CIMBER,
CINNA,
} conspirators against Julius Cæsar.

FLAVIUS and MARULLUS, tribunes.

ARTEMIDORUS of Cnidos, a teacher of Rhetoric.

A Soothsayer.

CINNA, a poet. Another Poet.

LUCILIUS,
TITINIUS,
MESSALA,
Young CATO,
VOLUMNIUS,
} friends to Brutus and Cassius.

VARRO,
CLITUS,
CLAUDIUS,
STRATO,
LUCIUS,
DARDANIUS,
} servants to Brutus.

PINDARUS, servant to Cassius.

CALPHURNIA, wife to Cæsar.

PORTIA, wife to Brutus.

Senators, Citizens, Guards, Attendants, etc.

SCENE: *Rome: the neighbourhood of Sardis: the neighbourhood of Philippi.*

JULIUS CÆSAR.

ACT I.

SCENE I. *Rome. A street.*

Enter FLAVIUS, MARULLUS, *and certain* Commoners.

Flav. Hence! home, you idle creatures, get you home:
Is this a holiday? what! know you not,
Being mechanical, you ought not walk
Upon a labouring day without the sign
Of your profession? Speak, what trade art thou?

First Com. Why, sir, a carpenter.

Mar. Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?
You, sir, what trade are you?

Sec. Com. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

Mar. But what trade art thou? answer me directly.

Sec. Com. A trade, sir, that, I hope, I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

Mar. What trade, thou knave? thou naughty knave, what trade?

Sec. Com. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

Mar. What meanest thou by that? mend me, thou saucy fellow!

Sec. Com. Why, sir, cobble you.

Flav. Thou art a cobbler, art thou?

Sec. Com. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

Flav. But wherefore art not in thy shop to-day?
Why dost thou lead these men about the streets?

Sec. Com. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his triumph.

Mar. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.
[*Exeunt all the Commoners.*
See, whether their basest metal be not moved;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the images,
If you do find them deck'd with ceremonies.
Mar May we do so?
You know it is the feast of Lupercal.
Flav. It is no matter; let no images
Be hung with Cæsar's trophies. I'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in servile fearfulness. [*Exeunt.*

SCENE II. *A public place.*

Flourish. Enter CÆSAR; ANTONY, *for the course;* CALPHURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, *and* CASCA; *a great crowd following, among them a* Soothsayer.

Cæs. Calphurnia!
Casca. Peace, ho! Cæsar speaks.
Cæs. Calphurnia!
Cal. Here, my lord.
Cæs. Stand you directly in Antonius' way,
When he doth run his course. Antonius!
Ant. Cæsar, my lord?

Cæs. Forget not, in your speed, Antonius,
To touch Calphurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.
Ant. I shall remember:
When Cæsar says 'do this,' it is perform'd.
Cæs. Set on; and leave no ceremony out. [*Flourish.*
Sooth. Cæsar!
Cæs. Ha! who calls?
Casca. Bid every noise be still: peace yet again!
Cæs. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry 'Cæsar!' Speak; Cæsar is turn'd to hear.
Sooth. Beware the ides of March.
Cæs. What man is that?
Bru. A soothsayer bids you beware the ides of March.
Cæs. Set him before me; let me see his face.
Cas. Fellow, come from the throng; look upon Cæsar.
Cæs. What say'st thou to me now? speak once again.
Sooth. Beware the ides of March.
Cæs. He is a dreamer; let us leave him: pass.
[*Sennet. Exeunt all except Brutus and Cassius.*
Cas. Will you go see the order of the course?
Bru. Not I.
Cas. I pray you, do.
Bru. I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.
Cas. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.
Bru. Cassius,
Be not deceived: if I have veil'd my look,

I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some soil perhaps to my behaviours;
But let not therefore my good friends be grieved—
Among which number, Cassius, be you one—
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

Cas. Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

Bru. No, Cassius; for the eye sees not itself,
But by reflection, by some other things.

Cas. 'Tis just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome,
Except immortal Cæsar, speaking of Brutus,
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes.

Bru. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

Cas. Therefore, good Brutus, be prepared to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus:
Were I a common laugher, or did use
To stale with ordinary oaths my love

To every new protester; if you know
That I do fawn on men and hug them hard
And after scandal them, or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

[*Flourish, and shout.*

Bru. What means this shouting? I do fear, the people
Choose Cæsar for their king.

Cas. Ay, do you fear it?
Then must I think you would not have it so.

Bru. I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye and death i' the other,
And I will look on both indifferently,
For let the gods so speed me as I love
The name of honour more than I fear death.

Cas. I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born as free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me 'Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it

With lusty sinews, throwing it aside
And stemming it with hearts of controversy ;
But ere we could arrive the point proposed,
Cæsar cried 'Help me, Cassius, or I sink !'
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake : 'tis true, this god did shake :
His coward lips did from their colour fly,
And that same eye whose bend doth awe the world
Did lose his lustre : I did hear him groan :
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried 'Give me some drink, Titinius,'
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone. [*Shout. Flourish.*

Bru. Another general shout !
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.

Cas. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates :
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Cæsar : what should be in that 'Cæsar' ?
Why should that name be sounded more than yours ?

Write them together, yours is as fair a name ;
Sound them, it doth become the mouth as well ;
Weigh them, it is as heavy ; conjure with 'em,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

Bru. That you do love me, I am nothing jealous ;
What you would work me to, I have some aim :
How I have thought of this and of these times,
I shall recount hereafter ; for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider ; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this :
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

Cas. I am glad that my weak words
Have struck but thus much show of fire from Brutus.

Bru. The games are done and Cæsar is returning.

Cas. As they pass by, pluck Casca by the sleeve ;

And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.

Re-enter CÆSAR *and his Train.*

Bru. I will do so. But, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train:
Calphurnia's cheek is pale; and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being cross'd in conference by some senators.
Cas. Casca will tell us what the matter is.
Cæs. Antonius!
Ant. Cæsar?
Cæs. Let me have men about me that are fat:
Sleek-headed men and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.
Ant. Fear him not, Cæsar; he 's not dangerous;
He is a noble Roman and well given.
Cæs. Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer and he looks
Quite through the deeds of men; he loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort
As if he mock'd himself and scorn'd his spirit
That could be moved to smile at any thing.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Cæsar.

Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

[*Sennet. Exeunt Cæsar and all his Train, but Casca.*

Casca. You pull'd me by the cloak; would you speak with me?

Bru. Ay, Casca; tell us what hath chanced to-day,
That Cæsar looks so sad.

Casca. Why, you were with him, were you not?

Bru. I should not then ask Casca what had chanced.

Casca. Why, there was a crown offered him: and being offered him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why, for that too.

Cas. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offered him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other, and at every putting-by mine honest neighbours shouted.

Cas. Who offered him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hanged as tell the manner of it. it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 'twas not a crown neither, 'twas one of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the rabblement hooted and clapped their chopped hands and threw up their sweaty night-caps and uttered such a deal of stinking breath because Cæsar refused the crown that it had almost choked Cæsar; for he swounded and fell down at it: and for mine

own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

Cas. But, soft, I pray you: what, did Cæsar swound? 249

Casca. He fell down in the market-place, and foamed at mouth, and was speechless.

Bru. 'Tis very like: he hath the falling sickness.

Cas. No, Cæsar hath it not; but you and I
And honest Casca, we have the falling sickness.

Casca. I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

Bru. What said he when he came unto himself? 260

Casca. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet and offered them his throat to cut. An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried 'Alas, good soul!' and forgave him with all their hearts: but there's no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less. 272

Bru. And after that, he came, thus sad, away?

Casca. Ay.

Cas. Did Cicero say any thing?

Casca. Ay, he spoke Greek.

Cas. To what effect?

Casca. Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smiled at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to

silence. Fare you well. There was more foolery yet, if I could remember it.

Cas. Will you sup with me to-night, Casca?

Casca. No, I am promised forth.

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive and your mind hold and your dinner worth the eating.

Cas. Good: I will expect you.

Casca. Do so. Farewell, both. [*Exit.*

Bru. What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

Cas. So is he now in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

Bru. And so it is. For this time I will leave you:
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

Cas. I will do so: till then, think of the world.
[*Exit Brutus.*

Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought
From that it is disposed: therefore it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduced?
Cæsar doth bear me hard; but he loves Brutus:
If I were Brutus now and he were Cassius,
He should not humour me. I will this night,
In several hands, in at his windows throw,
As if they came from several citizens,
Writings all tending to the great opinion
That Rome holds of his name; wherein obscurely
Cæsar's ambition shall be glanced at:

And after this let Cæsar seat him sure ;
For we will shake him, or worse days endure. [*Exit.*

SCENE III. *The same. A street.*

Thunder and lightning. Enter, from opposite sides, CASCA, *with his sword drawn, and* CICERO.

Cic. Good even, Casca : brought you Cæsar home ?
Why are you breathless ? and why stare you so ?
Casca. Are not you moved, when all the sway of earth
Shakes like a thing unfirm ? O Cicero,
I have seen tempests, when the scolding winds
Have rived the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds :
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.
Cic. Why, saw you any thing more wonderful ?
Casca. A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides—I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glared upon me, and went surly by,
Without annoying me : and there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear ; who swore they saw
Men all in fire walk up and down the streets.
And yesterday the bird of night did sit
Even at noon-day upon the market-place,
Hooting and shrieking. When these prodigies

Do so conjointly meet, let not men say
'These are their reasons; they are natural;
For, I believe, they are portentous things
Unto the climate that they point upon.
Cic. Indeed, it is a strange-disposed time:
But men may construe things after their fashion,
Clean from the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?
Casca. He doth; for he did bid Antonius
Send word to you he would be there to-morrow.
Cic. Good night then, Casca: this disturbed sky
Is not to walk in.
Casca. Farewell, Cicero. [*Exit Cicero.*

Enter CASSIUS.

Cas. Who's there?
Casca. A Roman.
Cas. Casca, by your voice.
Casca. Your ear is good. Cassius, what night is this?
Cas. A very pleasing night to honest men.
Casca. Who ever knew the heavens menace so?
Cas. Those that have known the earth so full of faults.
For my part, I have walk'd about the streets,
Submitting me unto the perilous night,
And, thus unbraced, Casca, as you see,
Have bared my bosom to the thunder-stone;
And when the cross blue lightning seem'd to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.
Casca. But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.
Cas. You are dull, Casca, and those sparks of life
That should be in a Roman you do want,

Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men fool and children calculate,
Why all these things change from their ordinance
Their natures and preformed faculties
To monstrous quality,—why, you shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.
Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.
Casca. 'Tis Cæsar that you mean; is it not, Cassius?
Cas. Let it be who it is: for Romans now
Have thews and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance show us womanish.
Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place, save here in Italy.
Cas. I know where I will wear this dagger then;
Cassius from bondage will deliver Cassius:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,

Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. [*Thunder still.*

Casca. So can I:
So every bondman in his own hand bears
The power to cancel his captivity.

Cas. And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws: what trash is Rome,
What rubbish and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar! But, O grief,
Where hast thou led me? I perhaps speak this
Before a willing bondman; then I know
My answer must be made. But I am arm'd,
And dangers are to me indifferent.

Casca. You speak to Casca, and to such a man
That is no fleering tell-tale. Hold, my hand:
Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

Cas. There 's a bargain made.
Now know you, Casca, I have moved already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of honourable-dangerous consequence;
And I do know, by this, they stay for me
In Pompey's porch: for now, this fearful night,
There is no stir or walking in the streets;
And the complexion of the element

In favour's like the work we have in hand,
Most bloody, fiery, and most terrible.
Casca. Stand close awhile, for here comes one in haste.
Cas. 'Tis Cinna: I do know him by his gait;
He is a friend.

Enter CINNA.

Cinna, where haste you so?
Cin. To find you out. Who's that! Metellus Cimber?
Cas. No, it is Casca; one incorporate
To our attempts. Am I not stay'd for, Cinna?
Cin. I am glad on't. What a fearful night is this!
There's two or three of us have seen strange sights.
Cas. Am I not stay'd for? tell me.
Cin. Yes, you are.
O Cassius, if you could
But win the noble Brutus to our party—
Cas. Be you content: good Cinna, take this paper,
And look you lay it in the prætor's chair,
Where Brutus may but find it; and throw this
In at his window; set this up with wax
Upon old Brutus' statue: all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?
Cin. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will hie,
And so bestow these papers as you bade me.
Cas. That done, repair to Pompey's theatre. [*Exit Cinna.*
Come, Casca, you and I will yet ere day
See Brutus at his house: three parts of him
Is ours already, and the man entire
Upon the next encounter yields him ours.
Casca. O, he sits high in all the people's hearts:
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

Cas. Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight; and ere day
We will awake him and be sure of him. [*Exeunt.*

ACT II.

SCENE I. *Rome. Brutus's orchard.*

Enter BRUTUS.

Bru. What, Lucius, ho!
I cannot, by the progress of the stars,
Give guess how near to day. Lucius, I say!
I would it were my fault to sleep so soundly.
When, Lucius, when? awake, I say! what, Lucius!

Enter LUCIUS.

Luc. Call'd you, my lord?
Bru. Get me a taper in my study, Lucius:
When it is lighted, come and call me here.
Luc. I will, my lord. [*Exit.*
Bru. It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that;—
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse from power: and, to speak truth of Cæsar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;

But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may.
Then, lest he may, prevent. And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus; that what he is, augmented,
Would run to these and these extremities:
And therefore think him as a serpent's egg
Which, hatch'd, would, as his kind, grow mischievous,
And kill him in the shell.

Re-enter LUCIUS.

Luc. The taper burneth in your closet, sir.
Searching the window for a flint, I found
This paper, thus seal'd up; and, I am sure,
It did not lie there when I went to bed. [*Gives him the letter.*
Bru. Get you to bed again; it is not day.
Is not to-morrow, boy, the ides of March?
Luc. I know not, sir.
Bru. Look in the calendar, and bring me word.
Luc. I will, sir. [*Exit.*
Bru. The exhalations whizzing in the air
Give so much light that I may read by them.
[*Opens the letter and reads.*
'Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, &c. Speak, strike, redress!
Brutus, thou sleep'st: awake!'
Such instigations have been often dropp'd
Where I have took them up.
'Shall Rome, &c.' Thus must I piece it out:
Shall Rome stand under one man's awe? What, Rome?
My ancestors did from the streets of Rome
The Tarquin drive, when he was call'd a king.
'Speak, strike, redress!' Am I entreated
To speak and strike? O Rome, I make thee promise;

If the redress will follow, thou receivest
Thy full petition at the hand of Brutus!

Re-enter LUCIUS.

Luc. Sir, March is wasted fourteen days. [*Knocking within.*
Bru. 'Tis good. Go to the gate; somebody knocks. [*Exit Lucius.*
Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The Genius and the mortal instruments
Are then in council; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Re-enter LUCIUS.

Luc. Sir, 'tis your brother Cassius at the door,
Who doth desire to see you.
Bru. Is he alone?
Luc. No, sir, there are moe with him.
Bru. Do you know them?
Luc. No, sir; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of favour.
Bru. Let 'em enter. [*Exit Lucius.*
They are the faction. O conspiracy,
Sham'st thou to show thy dangerous brow by night,
When evils are most free? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy;
Hide it in smiles and affability:
For if thou path, thy native semblance on,

Not Erebus itself were dim enough
To hide thee from prevention.

Enter the Conspirators, CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIMBER, *and* TREBONIUS.

Cas. I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?
Bru. I have been up this hour, awake all night.
Know I these men that come along with you?
Cas. Yes, every man of them, and no man here
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.
Bru. He is welcome hither.
Cas. This, Decius Brutus.
Bru. He is welcome too.
Cas. This, Casca; this, Cinna; and this, Metellus Cimber.
Bru. They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?
Cas. Shall I entreat a word? [*Brutus and Cassius whisper.*
Dec. Here lies the east: doth not the day break here?
Casca. No.
Cin. O, pardon, sir, it doth; and yon gray lines
That fret the clouds are messengers of day.
Casca. You shall confess that you are both deceived.
Here, as I point my sword, the sun arises,
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire; and the high east
Stands, as the Capitol, directly here.
Bru. Give me your hands all over, one by one.
Cas. And let us swear our resolution.
Bru. No, not an oath; if not the face of men,

The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted tyranny range on,
Till each man drop by lottery. But if these,
As I am sure they do, bear fire enough
To kindle cowards and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause,
To prick us to redress? what other bond
Than secret Romans, that have spoke the word,
And will not palter? and what other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it?
Swear priests and cowards and men cautelous,
Old feeble carrions and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor the insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him.

Cas. But what of Cicero? shall we sound him?
I think he will stand very strong with us.

Casca. Let us not leave him out.

Cin. No, by no means.

Met. O, let us have him, for his silver hairs
Will purchase us a good opinion
And buy men's voices to commend our deeds:
It shall be said, his judgement ruled our hands;
Our youths and wildness shall no whit appear,
But all be buried in his gravity.

Bru. O, name him not: let us not break with him;
For he will never follow any thing
That other men begin.
Cas. Then leave him out.
Casca. Indeed he is not fit.
Dec. Shall no man else be touch'd but only Cæsar?
Cas. Decius, well urged: I think it is not meet,
Mark Antony, so well beloved of Cæsar,
Should outlive Cæsar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Cæsar fall together.
Bru. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar;
And in the spirit of men there is no blood:
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary and not envious:
Which so appearing to the common eyes,
We shall be call'd purgers, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.
Cas. Yet I fear him;

For in the ingrafted love he bears to Cæsar—
Bru. Alas, good Cassius, do not think of him:
If he love Cæsar, all that he can do
Is to himself, take thought and die for Cæsar:
And that were much he should; for he is given
To sports, to wildness and much company.
Treb. There is no fear in him: let him not die;
For he will live, and laugh at this hereafter. [*Clock strikes.*
Bru. Peace! count the clock.
Cas. The clock hath stricken three.
Treb. 'Tis time to part.
Cas. But it is doubtful yet,
Whether Cæsar will come forth to-day, or no;
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams and ceremonies:
It may be, these apparent prodigies,
The unaccustom'd terror of this night,
And the persuasion of his augurers,
May hold him from the Capitol to-day.
Dec. Never fear that: if he be so resolved,
I can o'ersway him; for he loves to hear
That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes,
Lions with toils and men with flatterers;
But when I tell him he hates flatterers,
He says he does, being then most flattered.
Let me work;
For I can give his humour the true bent,
And I will bring him to the Capitol.
Cas. Nay, we will all of us be there to fetch him.
Bru. By the eighth hour: is that the uttermost?
Cin. Be that the uttermost, and fail not then.
Met. Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.

Bru. Now, good Metellus, go along by him :
He loves me well, and I have given him reasons ;
Send him but hither, and I'll fashion him.
Cas. The morning comes upon 's : we'll leave you, Brutus.
And, friends, disperse yourselves ; but all remember
What you have said, and show yourselves true Romans.
Bru. Good gentlemen, look fresh and merrily ;
Let not our looks put on our purposes,
But bear it as our Roman actors do,
With untired spirits and formal constancy :
And so good morrow to you every one.
[*Exeunt all but Brutus.*
Boy ! Lucius ! Fast asleep ? It is no matter ;
Enjoy the honey-heavy dew of slumber :
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men ;
Therefore thou sleep'st so sound.

Enter PORTIA.

Por. Brutus, my lord !
Bru. Portia, what mean you ? wherefore rise you now ?
It is not for your health thus to commit
Your weak condition to the raw cold morning.
Por. Nor for yours neither. You've ungently, Brutus,
Stole from my bed : and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across,
And when I ask'd you what the matter was,
You stared upon me with ungentle looks ;
I urged you further ; then you scratch'd your head,
And too impatiently stamp'd with your foot ;
Yet I insisted, yet you answer'd not,
But, with an angry wafture of your hand,
Gave sign for me to leave you : so I did ;
Fearing to strengthen that impatience
Which seem'd too much enkindled, and withal

Hoping it was but an effect of humour,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And could it work so much upon your shape
As it hath much prevail'd on your condition,
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. Brutus is wise, and, were he not in health,
He would embrace the means to come by it.

Bru. Why, so I do. Good Portia, go to bed.

Por. Is Brutus sick? and is it physical
To walk unbraced and suck up the humours
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus;
You have some sick offence within your mind,
Which, by the right and virtue of my place,
I ought to know of: and, upon my knees,
I charm you, by my once-commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you: for here have been
Some six or seven, who did hide their faces
Even from darkness.

Bru. Kneel not, gentle Portia.

Por. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,

And talk to you sometimes?

Bru. You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

Por. If this were true, then should I know this secret.
I grant I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant I am a woman; but withal
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?
Tell me your counsels, I will not disclose 'em:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh: can I bear that with patience,
And not my husband's secrets?

Bru. O ye gods,
Render me worthy of this noble wife! [*Knocking within.*
Hark, hark! one knocks: Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charactery of my sad brows:
Leave me with haste. [*Exit Portia.*] Lucius, who's that knocks?

Re-enter LUCIUS *with* LIGARIUS.

Luc. Here is a sick man that would speak with you.

Bru. Caius Ligarius, that Metellus spake of.
Boy, stand aside. Caius Ligarius! how?

Lig. Vouchsafe good morrow from a feeble tongue.

Bru. O, what a time have you chose out, brave Caius,
To wear a kerchief! Would you were not sick!

Lig. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

Bru. Such an exploit have I in hand, Ligarius,

Had you a healthful ear to hear of it.
Lig. By all the gods that Romans bow before,
I here discard my sickness! Soul of Rome!
Brave son, derived from honourable loins!
Thou, like an exorcist, has conjured up
My mortified spirit. Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What's to do?
Bru. A piece of work that will make sick men whole.
Lig. But are not some whole that we must make sick?
Bru. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.
Lig. Set on your foot,
And with a heart new-fired I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on.
Bru. Follow me, then. [*Exeunt.*

SCENE II. *Cæsar's house.*

Thunder and lightning. Enter CÆSAR, *in his night-gown.*

Cæs. Nor heaven nor earth have been at peace to-night:
Thrice hath Calphurnia in her sleep cried out,
'Help, ho! they murder Cæsar!' Who's within?

Enter a Servant.

Serv. My lord?
Cæs. Go bid the priests do present sacrifice
And bring me their opinions of success.
Serv. I will, my lord. [*Exit.*

Enter CALPHURNIA.

Cal. What mean you, Cæsar? think you to walk forth?
You shall not stir out of your house to-day.

Cæs. Cæsar shall forth : the things that threaten'd me
Ne'er look'd but on my back ; when they shall see
The face of Cæsar, they are vanished.
Cal. Cæsar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets ;
And graves have yawn'd, and yielded up their dead ;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol ;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Cæsar ! these things are beyond all use,
And I do fear them.
Cæs. What can be avoided
Whose end is purposed by the mighty gods ?
Yet Cæsar shall go forth ; for these predictions
Are to the world in general as to Cæsar.
Cal. When beggars die, there are no comets seen ;
The heavens themselves blaze forth the death of princes.
Cæs. Cowards die many times before their deaths ;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear ;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant.

What say the augurers ?
Serv. They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.

Cæs. The gods do this in shame of cowardice :
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not : danger knows full well
That Cæsar is more dangerous than he :
We are two lions litter'd in one day,
And I the elder and more terrible :
And Cæsar shall go forth.
Cal. Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day : call it my fear
That keeps you in the house, and not your own.
We 'll send Mark Antony to the senate-house ;
And he shall say you are not well to-day :
Let me, upon my knee, prevail in this.
Cæs. Mark Antony shall say I am not well ;
And, for thy humour, I will stay at home.

Enter DECIUS.

Here 's Decius Brutus, he shall tell them so.
Dec. Cæsar, all hail ! good morrow, worthy Cæsar :
I come to fetch you to the senate-house.
Cæs. And you are come in very happy time,
To bear my greeting to the senators
And tell them that I will not come to-day :
Cannot, is false, and that I dare not, falser :
I will not come to-day : tell them so, Decius.
Cal. Say he is sick.
Cæs. Shall Cæsar send a lie ?
Have I in conquest stretch'd mine arm so far,
To be afeard to tell graybeards the truth ?
Decius, go tell them Cæsar will not come.
Dec. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.
Cæs. The cause is in my will : I will not come ;

That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calphurnia here, my wife, stays me at home:
She dreamt to-night she saw my statuë,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents,
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.
Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calphurnia's dream is signified.
Cæs. And this way have you well expounded it.
Dec. I have, when you have heard what I can say:
And know it now: the senate have concluded
To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say
'Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.'
If Cæsar hide himself, shall they not whisper
'Lo, Cæsar is afraid'?
Pardon me, Cæsar; for my dear dear love
To your proceeding bids me tell you this;
And reason to my love is liable.
Cæs. How foolish do your fears seem now, Calphurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, *and* CINNA.

And look where Publius is come to fetch me.
Pub. Good morrow, Cæsar.
Cæs. Welcome, Publius.
What, Brutus, are you stirr'd so early too?
Good morrow, Casca. Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same ague which hath made you lean.
What is't o'clock?
Bru. Cæsar, 'tis strucken eight.
Cæs. I thank you for your pains and courtesy.

Enter ANTONY.

See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.
Ant. So to most noble Cæsar.
Cæs. Bid them prepare within:
I am to blame to be thus waited for.
Now, Cinna: now, Metellus: what, Trebonius!
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.
Treb. Cæsar, I will: [*Aside*] and so near will I be,
That your best friends shall wish I had been further.
Cæs. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.
Bru. [*Aside*] That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon! [*Exeunt.*

SCENE III. *A street near the Capitol.*

Enter ARTEMIDORUS, *reading a paper.*

Art. 'Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not

Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee!
Thy lover, 'ARTEMIDORUS.'
Here will I stand till Cæsar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.
If thou read this, O Cæsar, thou mayst live;
If not, the Fates with traitors do contrive. [*Exit.*

SCENE IV. *Another part of the same street, before the house of Brutus.*

Enter PORTIA *and* LUCIUS.

Por. I prithee thee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?
Luc. To know my errand, madam.
Por. I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.
O constancy, be strong upon my side,
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!
Art thou here yet?
Luc. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?
Por. Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?

Luc. I hear none, madam.
Por. Prithee, listen well;
I heard a bustling rumour, like a fray,
And the wind brings it from the Capitol.
Luc. Sooth, madam, I hear nothing.

Enter the Soothsayer.

Por. Come hither, fellow: which way hast thou been?
Sooth. At mine own house, good lady.
Por. What is't o'clock?
Sooth. About the ninth hour, lady.
Por. Is Cæsar yet gone to the Capitol?
Sooth. Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.
Por. Thou hast some suit to Cæsar, hast thou not?
Sooth. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.
Por. Why, know'st thou any harm's intended towards him?
Sooth. None that I know will be, much that I fear may chance.
Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and there
Speak to great Cæsar as he comes along. [*Exit.*
Por. I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,
The heavens speed thee in thine enterprise!
Sure, the boy heard me: Brutus hath a suit
That Cæsar will not grant. O, I grow faint.
Run, Lucius, and commend me to my lord;
Say I am merry: come to me again,
And bring me word what he doth say to thee.
[*Exeunt severally.*

ACT III.

SCENE I. *Rome. Before the Capitol; the Senate sitting above.*

A crowd of people; among them ARTEMIDORUS *and the* Soothsayer. *Flourish. Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, *and others.*

Cæs. [*To the Soothsayer*] The ides of March are come.
Sooth. Ay, Cæsar; but not gone.
Art. Hail, Cæsar! read this schedule.
Dec. Trebonius doth desire you to o'er-read
At your best leisure, this his humble suit.
Art. O Cæsar, read mine first; for mine's a suit
That touches Cæsar nearer: read it, great Cæsar.
Cæs. What touches us ourself shall be last served.
Art. Delay not, Cæsar; read it instantly.
Cæs. What, is the fellow mad?
Pub. Sirrah, give place.
Cas. What, urge you your petitions in the street?
Come to the Capitol.

CÆSAR *goes up to the Senate-House, the rest following.*

Pop. I wish your enterprise to-day may thrive.
Cas. What enterprise, Popilius?
Pop. Fare you well.
[*Advances to Cæsar.*
Bru. What said Popilius Lena?
Cas. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.
Bru. Look, how he makes to Cæsar: mark him.
Cas. Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.
Bru. Cassius, be constant:

Popilius Lena speaks not of our purposes ;
For, look, he smiles, and Cæsar doth not change.
Cas. Trebonius knows his time ; for, look you, Brutus,
He draws Mark Antony out of the way.
[*Exeunt Antony and Trebonius.*
Dec. Where is Metellus Cimber ? Let him go,
And presently prefer his suit to Cæsar.
Bru. He is address'd : press near and second him.
Cin. Casca, you are the first that rears your hand.
Cæs. Are we all ready ? What is now amiss
That Cæsar and his senate must redress ?
Met. Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart,— [*Kneeling.*
Cæs. I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond,
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools ; I mean, sweet words,
Low-crooked court'sies and base spaniel-fawning.
Thy brother by decree is banished :
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.
Met. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the repealing of my banish'd brother ?
Bru. I kiss thy hand, but not in flattery, Cæsar
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.
Cæs. What, Brutus !
Cas. Pardon, Cæsar ; Cæsar, pardon :

As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.
Cæs. I could be well moved, if I were as you ;
If I could pray to move, prayers would move me :
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine,
But there 's but one in all doth hold his place :
So in the world ; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive ;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshaked of motion ; and that I am he,
Let me a little show it, even in this ;
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.
Cin. O Cæsar,—
Cæs. Hence ! wilt thou lift up Olympus ?
Dec. Great Cæsar,—
Cæs. Doth not Brutus bootless kneel ?
Casca. Speak, hands, for me !
[*Casca first, then the other Conspirators and Marcus Brutus stab Cæsar.*
Cæs. Et tu, Brute ! Then fall, Cæsar ! [*Dies.*
Cin. Liberty ! Freedom ! Tyranny is dead !
Run hence, proclaim, cry it about the streets.
Cas. Some to the common pulpits, and cry out
' Liberty, freedom, and enfranchisement ! '
Bru. People and senators, be not affrighted ;
Fly not ; stand still : ambition's debt is paid.
Casca. Go to the pulpit, Brutus.
Dec. And Cassius too.
Bru. Where 's Publius ?
Cin. Here, quite confounded with this mutiny.

Met. Stand fast together, lest some friend of Cæsar's
Should chance—
Bru. Talk not of standing. Publius, good cheer;
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.
Cas. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.
Bru. Do so: and let no man abide this deed,
But we the doers.

Re-enter TREBONIUS.

Cas. Where is Antony?
Tre. Fled to his house amazed:
Men, wives and children stare, cry out and run
As it were doomsday.
Bru. Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time
And drawing days out, that men stand upon.
Cas. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.
Bru. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!'
Cas. Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!
Bru. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!
Cas. So oft as that shall be,

So often shall the knot of us be call'd
The men that gave their country liberty.
Dec. What, shall we forth?
Cas. Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant.

Bru. Soft! who comes here? A friend of Antony's.
Serv. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving;
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd and loved him.
If Brutus will vouchsafe that Antony
May safely come to him, and be resolved
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.
Bru. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honour,
Depart untouch'd.
Serv. I'll fetch him presently. [*Exit.*
Bru. I know that we shall have him well to friend.
Cas. I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls shrewdly to the purpose.
Bru. But here comes Antony.

Re-enter ANTONY.

Welcome, Mark Antony.

Ant. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.

Bru. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And this the bleeding business they have done:
Our hearts you see not; they are pitiful;
And pity to the general wrong of Rome—
As fire drives out fire, so pity pity—
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony,
Our arms, no strength of malice; and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

Cas. Your voice shall be as strong as any man's
In the disposing of new dignities.

Bru. Only be patient till we have appeased
The multitude, beside themselves with fear,

And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.
Ant. I doubt not of your wisdom.
Let each man render me his bloody hand :
First, Marcus Brutus, will I shake with you ;
Next, Caius Cassius, do I take your hand ;
Now, Decius Brutus, yours ; now yours, Metellus ;
Yours, Cinna ; and, my valiant Casca, yours ;
Though last, not least in love, yours, good Trebonius.
Gentlemen all,—alas, what shall I say ?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true :
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble ! in the presence of thy corse ?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius ! Here wast thou bay'd, brave hart
Here didst thou fall ; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy Lethe.
O world, thou wast the forest to this hart ;
And this, indeed, O world, the heart of thee.
How like a deer, strucken by many princes,
Dost thou here lie !
Cas. Mark Antony,—
Ant. Pardon me, Caius Cassius :
The enemies of Cæsar shall say this ;
Then, in a friend, it is cold modesty.
Cas. I blame you not for praising Cæsar so ;

But what compact mean you to have with us?
Will you be prick'd in number of our friends;
Or shall we on, and not depend on you?
Ant. Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.
Bru. Or else were this a savage spectacle:
Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfied.
Ant. That 's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.
Bru. You shall, Mark Antony.
Cas. Brutus, a word with you.
[*Aside to Bru.*] You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be moved
By that which he will utter?
Bru. By your pardon;
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.
Cas. I know not what may fall; I like it not.
Bru. Mark Antony, here, take you Cæsar's body
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do 't by our permission;

Else shall you not have any hand at all
About his funeral : and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.
Ant. Be it so ;
I do desire no more.
Bru. Prepare the body then, and follow us.
[*Exeunt all but Antony.*
Ant. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers !
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood !
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue—
A curse shall light upon the minds of men ;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy ;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war ;
All pity choked with custom of fell deeds :
And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war ;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not ?
Serv. I do, Mark Antony.
Ant. Cæsar did write for him to come to Rome.
Serv. He did receive his letters, and is coming ;

And bid me say to you by word of mouth—
O Cæsar!— [*Seeing the body.*

Ant. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Serv. He lies to-night within seven leagues of Rome.

Ant. Post back with speed, and tell him what hath chanced:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand. [*Exeunt with Cæsar's body.*

SCENE II. *The Forum.*

Enter BRUTUS *and* CASSIUS, *and a throng of* CITIZENS.

Citizens. We will be satisfied; let us be satisfied.

Bru. Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And part the numbers.
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Cæsar's death.

First Cit. I will hear Brutus speak.

Sec. Cit. I will hear Cassius; and compare their reasons,
When severally we hear them rendered.
[*Exit Cassius, with some of the citizens. Brutus goes into the pulpit.*

Third Cit. The noble Brutus is ascended : silence !

Bru. Be patient to the last.

Romans, countrymen, and lovers ! hear me for my cause, and be silent, that you may hear : believe me for mine honour, and have respect to mine honour, that you may believe : censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer :—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men ? As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honour him : but, as he was ambitious, I slew him. There is tears for his love ; joy for his fortune ; honour for his valour ; and death for his ambition. Who is here so base that would be a bondman ? If any, speak ; for him have I offended. Who is here so rude that would not be a Roman ? If any, speak, for him have I offended. Who is here so vile that will not love his country ? If any, speak, for him have I offended. I pause for a reply. 32

All. None, Brutus, none.

Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol ; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

Enter ANTONY *and others, with* CÆSAR'S *body.*

Here comes his body, mourned by Mark Antony : who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth ; as which of you shall not ? With this I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death. 44

All. Live, Brutus ! live, live !
First Cit. Bring him with triumph home unto his house.
Sec. Cit. Give him a statue with his ancestors.
Third Cit. Let him be Cæsar.
Fourth Cit. Cæsar's better parts
Shall now be crown'd in Brutus.
First Cit. We'll bring him to his house
With shouts and clamours.
Bru. My countrymen,—
Sec. Cit. Peace, silence ! Brutus speaks.
First Cit. Peace, ho !
Bru. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony :
Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories ; which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. [*Exit.*
First Cit. Stay, ho ! and let us hear Mark Antony.
Third Cit. Let him go up into the public chair ;
We'll hear him. Noble Antony, go up.
Ant. For Brutus' sake, I am beholding to you.
[*Goes into the pulpit.*
Fourth Cit. What does he say of Brutus ?
Third Cit. He says, for Brutus' sake,
He finds himself beholding to us all.
Fourth Cit. 'Twere best he speak no harm of Brutus here.
First Cit. This Cæsar was a tyrant.
Third Cit. Nay, that's certain :
We are blest that Rome is rid of him.
Sec. Cit. Peace ! let us hear what Antony can say.
Ant. You gentle Romans,—
Citizens. Peace, ho ! let us hear him.
Ant. Friends, Romans, countrymen, lend me your ears ;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them ;

The good is oft interred with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgement! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

First Cit. Methinks there is much reason in his sayings.

Sec. Cit. If thou consider rightly of the matter,
Cæsar has had great wrong.

Third Cit. Has he not, masters?

I fear there will a worse come in his place.

Fourth Cit. Mark'd ye his words? He would not take the crown;

Therefore 'tis certain he was not ambitious.

First Cit. If it be found so, some will dear abide it.

Sec. Cit. Poor soul! his eyes are red as fire with weeping.

Third Cit. There 's not a nobler man in Rome than Antony.

Fourth Cit. Now mark him, he begins again to speak.

Ant. But yesterday the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here 's a parchment with the seal of Cæsar;
I found it in his closet, 'tis his will:
Let but the commons hear this testament—
Which, pardon me, I do not mean to read—
And they would go and kiss dead Cæsar's wounds
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Fourth Cit. We 'll hear the will: read it, Mark Antony.

All. The will, the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar loved you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;

For, if you should, O, what would come of it!
Fourth Cit. Read the will; we'll hear it, Antony;
You shall read us the will, Cæsar's will.
Ant. Will you be patient? will you stay awhile?
I have o'ershot myself to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar; I do fear it.
Fourth Cit. They were traitors: honourable men!
All. The will! the testament!
Sec. Cit. They were villains, murderers: the will! read the will.
Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?
Several Cit. Come down.
Sec. Cit Descend.
Third Cit. You shall have leave. [*Antony comes down.*
Fourth Cit. A ring; stand round.
First Cit. Stand from the hearse, stand from the body.
Sec. Cit. Room for Antony, most noble Antony.
Ant. Nay, press not so upon me; stand far off.
Several Cit. Stand back; room; bear back.
Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii:
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolved
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel:

Judge, O you gods, how dearly Cæsar loved him!
This was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statuë,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.

First Cit. O piteous spectacle!

Sec. Cit. O noble Cæsar!

Third Cit. O woful day!

Fourth Cit. O traitors, villains!

First Cit. O most bloody sight!

Sec. Cit. We will be revenged.

All. Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!

Ant. Stay, countrymen.

First Cit. Peace there! hear the noble Antony.

Sec. Cit. We'll hear him, we'll follow him, we'll die with him.

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;

But, as you know me all, a plain blunt man,
That love my friend ; and that they know full well
That gave me public leave to speak of him :
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood : I only speak right on ;
I tell you that which you yourselves do know ;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me : but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

All. We'll mutiny.

First Cit. We'll burn the house of Brutus.

Third Cit. Away, then ! come, seek the conspirators.

Ant. Yet hear me, countrymen ; yet hear me speak.

All. Peace, ho ! Hear Antony. Most noble Antony !

Ant. Why, friends, you go to do you know not what :
Wherein hath Cæsar thus deserved your loves ?
Alas, you know not : I must tell you, then :
You have forgot the will I told you of.

All. Most true. The will ! Let's stay and hear the will.

Ant. Here is the will, and under Cæsar's seal.
To every Roman citizen he gives,
To every several man, seventy five drachmas.

Sec. Cit. Most noble Cæsar ! We'll revenge his death.

Third Cit. O royal Cæsar !

Ant. Hear me with patience.

All. Peace, ho !

Ant. Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber ; he hath left them you,
And to your heirs for ever, common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar ! when comes such another ?

First Cit. Never, never. Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.
Sec. Cit. Go fetch fire.
Third Cit. Pluck down benches.
Fourth Cit. Pluck down forms, windows, any thing.
[*Exeunt Citizens with the body.*
Ant. Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

Enter a SERVANT.

How now, fellow!
Serv. Sir, Octavius is already come to Rome.
Ant. Where is he?
Serv. He and Lepidus are at Cæsar's house.
Ant. And thither will I straight to visit him:
He comes upon a wish. Fortune is merry,
And in this mood will give us any thing.
Serv. I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.
Ant. Belike they had some notice of the people,
How I had moved them. Bring me to Octavius. [*Exeunt.*

SCENE III. *A street.*

Enter CINNA *the poet.*

Cin. I dreamt to-night that I did feast with Cæsar,
And things unlucky charge my fantasy:
I have no will to wander forth of doors,
Yet something leads me forth.

Enter Citizens.

First Cit. What is your name?

Sec. Cit. Whither are you going?

Third Cit. Where do you dwell?

Fourth Cit. Are you a married man or a bachelor?

Sec. Cit. Answer every man directly.

First Cit. Ay, and briefly.

Fourth Cit. Ay, and wisely.

Third Cit. Ay, and truly, you were best.

Cin. What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then, to answer every man directly and briefly, wisely and truly: wisely I say, I am a bachelor.

Sec. Cit. That's as much as to say, they are fools that marry: you'll bear me a bang for that, I fear. Proceed; directly.

Cin. Directly, I am going to Cæsar's funeral.

First Cit. As a friend or an enemy?

Cin. As a friend.

Sec. Cit. That matter is answered directly.

Fourth Cit. For your dwelling,—briefly.

Cin. Briefly, I dwell by the Capitol.

Third Cit. Your name, sir, truly.

Cin. Truly, my name is Cinna.

First Cit. Tear him to pieces; he's a conspirator.

Cin. I am Cinna the poet, I am Cinna the poet.

Fourth Cit. Tear him for his bad verses, tear him for his bad verses.

Cin. I am not Cinna the conspirator.

Fourth Cit. It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

Third Cit. Tear him, tear him! Come, brands, ho! firebrands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go!

[*Exeunt.*

ACT IV.

SCENE I. *A house in Rome.*

ANTONY, OCTAVIUS, *and* LEPIDUS, *seated at a table.*

Ant. These many, then, shall die; their names are prick'd.
Oct. Your brother too must die; consent you, Lepidus?
Lep. I do consent,—
Oct. Prick him down, Antony.
Lep. Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.
Ant. He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.
Lep. What, shall I find you here?
Oct. Or here, or at the Capitol. [*Exit Lepidus.*
Ant. This is a slight unmeritable man,
Meet to be sent on errands: is it fit,
The three-fold world divided, he should stand
One of the three to share it?
Oct. So you thought him;
And took his voice who should be prick'd to die,
In our black sentence and proscription.
Ant. Octavius, I have seen more days than you:
And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in commons.
Oct. You may do your will;
But he's a tried and valiant soldier.

Ant. So is my horse, Octavius; and for that
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.
And, in some taste, is Lepidus but so;
He must be taught and train'd and bid go forth;
A barren-spirited fellow; one that feeds
On objects, orts and imitations,
Which, out of use and staled by other men,
Begin his fashion: do not talk of him,
But as a property. And now, Octavius,
Listen great things:—Brutus and Cassius
Are levying powers: we must straight make head:
Therefore let our alliance be combined,
Our best friends made, and our best means stretch'd out:
And let us presently go sit in council,
How covert matters may be best disclosed,
And open perils surest answered.
Oct. Let us do so: for we are at the stake,
And bay'd about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs. [*Exeunt.*

SCENE II. *Camp near Sardis. Before Brutus's tent.*

Drum. *Enter* BRUTUS, LUCILIUS, LUCIUS, *and* Soldiers; TITINIUS *and* PINDARUS *meeting them.*

Bru. Stand, ho!
Lucil. Give the word, ho! and stand.
Bru. What now, Lucilius! is Cassius near?
Lucil. He is at hand; and Pindarus is come
To do you salutation from his master.
Bru. He greets me well. Your master, Pindarus,
In his own change, or by ill officers,

Hath given me some worthy cause to wish
Things done, undone: but, if he be at hand,
I shall be satisfied.

Pin. I do not doubt
But that my noble master will appear
Such as he is, full of regard and honour.

Bru. He is not doubted. A word, Lucilius;
How he received you, let me be resolved.

Lucil. With courtesy and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath used of old.

Bru. Thou hast described
A hot friend cooling: ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle;
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial. Comes his army on?

Lucil. They mean this night in Sardis to be quarter'd;
The greater part, the horse in general,
Are come with Cassius.

Bru. Hark! he is arrived.
[*Low march within.*
March gently on to meet him.

Enter CASSIUS *and his powers.*

Cas. Stand, ho!

Bru. Stand, ho! Speak the word along.

First Sol. Stand!

Sec. Sol. Stand!

Third Sol. Stand!

Cas. Most noble brother, you have done me wrong.

Bru. Judge me, you gods! wrong I mine enemies?
And, if not so, how should I wrong a brother?
Cas. Brutus, this sober form of yours hides wrongs;
And when you do them—
Bru. Cassius, be content;
Speak your griefs softly: I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.
Cas. Pindarus,
Bid our commanders lead their charges off
A little from this ground.
Bru. Lucius, do you the like; and let no man
Come to our tent till we have done our conference.
Lucilius and Titinius guard our door. [*Exeunt.*

SCENE III. *Brutus's tent.*

Enter BRUTUS *and* CASSIUS.

Cas. That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.
Bru. You wrong'd yourself to write in such a case.
Cas. In such a time as this it is not meet
That every nice offence should bear his comment.
Bru. And let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.
Cas. I an itching palm!
You know that you are Brutus that speak this,

Or, by the gods, this speech were else your last.
Bru. The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.
Cas. Chastisement!
Bru. Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.
Cas. Brutus, bay not me;
I'll not endure it: you forget yourself,
To hedge me in; I am a soldier, I,
Older in practice, abler than yourself
To make conditions.
Bru. Go to; you are not, Cassius.
Cas. I am.
Bru. I say you are not.
Cas. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no farther.
Bru. Away, slight man!
Cas. Is't possible?
Bru. Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?
Cas. O ye gods, ye gods! must I endure all this?
Bru. All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour? By the gods,

You shall digest the venom of your spleen,
Though it do split you ; for, from this day forth,
I 'll use you for my mirth, yea, for my laughter,
When you are waspish.
Cas. Is it come to this ?
Bru. You say you are a better soldier :
Let it appear so ; make your vaunting true,
And it shall please me well : for mine own part,
I shall be glad to learn of noble men.
Cas. You wrong me every way ; you wrong me, Brutus ;
I said, an elder soldier, not a better :
Did I say 'better' ?
Bru. If you did, I care not.
Cas. When Cæsar lived, he durst not thus have moved me.
Bru. Peace, peace ! you durst not so have tempted him.
Cas. I durst not !
Bru. No.
Cas. What, durst not tempt him !
Bru. For your life you durst not.
Cas. Do not presume too much upon my love ;
I may do that I shall be sorry for.
Bru. You have done that you should be sorry for.
There is no terror, Cassius, in your threats,
For I am arm'd so strong in honesty
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me :
For I can raise no money by vile means :
By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection : I did send
To you for gold to pay my legions,
Which you denied me : was that done like Cassius ?
Should I have answer'd Caius Cassius so ?
When Marcus Brutus grows so covetous,

To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts ;
Dash him to pieces !

Cas. I denied you not.

Bru. You did.

Cas. I did not : he was but a fool that brought
My answer back. Brutus hath rived my heart :
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

Bru. I do not, till you practise them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they do appear
As huge as high Olympus.

Cas. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world ;
Hated by one he loves ; braved by his brother ;
Check'd like a bondman ; all his faults observed,
Set in a note-book, learn'd, and conn'd by rote,
To cast into my teeth. O, I could weep
My spirit from mine eyes ! There is my dagger,
And here my naked breast ; within, a heart
Dearer than Plutus' mine, richer than gold :
If that thou be'st a Roman, take it forth ;
I, that denied thee gold, will give my heart :
Strike, as thou didst at Cæsar ; for, I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

Bru. Sheathe your dagger :
Be angry when you will, it shall have scope ;
Do what you will, dishonour shall be humour.
O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire ;
Who, much enforced, shows a hasty spark,

And straight is cold again.
Cas. Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd, vexeth him?
Bru. When I spoke that, I was ill-temper'd too.
Cas. Do you confess so much? Give me your hand.
Bru. And my heart too.
Cas. O Brutus!
Bru. What's the matter?
Cas. Have not you love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?
Bru. Yes, Cassius; and, from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.
Poet. [*Within*] Let me go in to see the generals;
There is some grudge between 'em, 'tis not meet
They be alone.
Lucil. [*Within*] You shall not come to them.
Poet. [*Within*] Nothing but death shall stay me.

Enter Poet, *followed by* LUCILIUS, TITINIUS, *and* LUCIUS.

Cas. How now! what's the matter?
Poet. For shame, you generals! what do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye.
Cas. Ha, ha! how vilely doth this cynic rhyme!
Bru. Get you hence, sirrah; saucy fellow, hence!
Cas. Bear with him, Brutus; 'tis his fashion.
Bru. I'll know his humour, when he knows his time:
What should the wars do with these jigging fools?
Companion, hence!
Cas. Away, away, be gone! [*Exit Poet.*
Bru. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
Cas. And come yourselves, and bring Messala with you

Immediately to us. [*Exeunt Lucilius and Titinius.*

Bru. Lucius, a bowl of wine! [*Exit Lucius.*

Cas. I did not think you could have been so angry.

Bru. O Cassius, I am sick of many griefs.

Cas. Of your philosophy you make no use,
If you give place to accidental evils.

Bru. No man bears sorrow better. Portia is dead.

Cas. Ha! Portia!

Bru. She is dead.

Cas. How 'scaped I killing when I cross'd you so? 150
O insupportable and touching loss!
Upon what sickness?

Bru. Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong:—for with her death
That tidings came;—with this she fell distract,
And, her attendants absent, swallow'd fire.

Cas. And died so?

Bru. Even so.

Cas. O ye immortal gods!

Re-enter LUCIUS, *with wine and taper.*

Bru. Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius.

Cas. My heart is thirsty for that noble pledge. 160
Fill, Lucius, till the wine o'erswell the cup:
I cannot drink too much of Brutus' love.

Bru. Come in, Titinius! [*Exit Lucius.*

Re-enter TITINIUS, *with* MESSALA.

Welcome, good Messala.
Now sit we close about this taper here,
And call in question our necessities.

Cas. Portia, art thou gone?

Bru. No more, I pray you.
Messala, I have here received letters,

That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.
Mes. Myself have letters of the selfsame tenour.
Bru. With what addition?
Mes. That by proscription and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.
Bru. Therein our letters do not well agree;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
Cas. Cicero one!
Mes. Cicero is dead,
And by that order of proscription.
Had you your letters from your wife, my lord?
Bru. No, Messala.
Mes. Nor nothing in your letters writ of her?
Bru. Nothing, Messala.
Mes. That, methinks, is strange.
Bru. Why ask you? hear you aught of her in yours?
Mes. No, my lord.
Bru. Now, as you are a Roman, tell me true.
Mes. Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.
Bru. Why, farewell, Portia. We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now.
Mes. Even so great men great losses should endure.
Cas. I have as much of this in art as you,
But yet my nature could not bear it so.
Bru. Well, to our work alive. What do you think
Of marching to Philippi presently?
Cas. I do not think it good.
Bru. Your reason?
Cas. This it is:
'Tis better that the enemy seek us:

So shall he waste his means, weary his soldiers,
Doing himself offence ; whilst we, lying still,
Are full of rest, defence, and nimbleness.

Bru. Good reasons must, of force, give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forced affection ;
For they have grudged us contribution :
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added, and encouraged ;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.

Cas. Hear me, good brother.

Bru. Under your pardon. You must note beside,
That we have tried the utmost of our friends,
Our legions are brim-full, our cause is ripe :
The enemy increaseth every day ;
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune ;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat ;
And we must take the current when it serves,
Or lose our ventures.

Cas. Then, with your will, go on ;
We 'll along ourselves, and meet them at Philippi.

Bru. The deep of night is crept upon our talk,
And nature must obey necessity ;
Which we will niggard with a little rest.
There is no more to say ?

Cas. No more. Good night :
Early to-morrow will we rise, and hence.

Bru. Lucius ! [*Enter Lucius.*] My gown. [*Exit Lucius.*]
Farewell, good Messala :

Good night, Titinius. Noble, noble, Cassius,
Good night, and good repose.
Cas. O my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.
Bru. Every thing is well.
Cas. Good night, my lord.
Bru. Good night, good brother.
Tit. Mes. Good night, Lord Brutus.
Bru. Farewell, every one.
[*Exeunt all but Brutus.*

Re-enter LUCIUS, *with the gown.*

Give me the gown. Where is thy instrument?
Luc. Here in the tent.
Bru. What, thou speak'st drowsily? 240
Poor knave, I blame thee not; thou art o'erwatch'd.
Call Claudius and some other of my men:
I'll have them sleep on cushions in my tent.
Luc. Varro and Claudius!

Enter VARRO *and* CLAUDIUS.

Var. Calls my lord?
Bru. I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by and by
On business to my brother Cassius.
Var. So please you, we will stand and watch your pleasure.
Bru. I will not have it so: lie down, good sirs; 250
It may be I shall otherwise bethink me.
Look, Lucius, here's the book I sought for so;
I put it in the pocket of my gown.
[*Var. and Clau. lie down*
Luc. I was sure your lordship did not give it me.
Bru. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,

And touch thy instrument a strain or two?
Luc. Ay, my lord, an 't please you.
Bru. It does, my boy:
I trouble thee too much, but thou art willing.
Luc. It is my duty, sir.
Bru. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.
Luc. I have slept, my lord, already.
Bru. It was well done; and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee. [*Music, and a song.*
This is a sleepy tune. O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument;
I 'll take it from thee; and, good boy, good night.
Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

Enter the Ghost of CÆSAR.

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,
That makest my blood cold and my hair to stare?
Speak to me what thou art.
Ghost. Thy evil spirit, Brutus.
Bru. Why comest thou?
Ghost. To tell thee thou shalt see me at Philippi.
Bru. Well; then I shall see thee again?
Ghost. Ay, at Philippi.
Bru. Why, I will see thee at Philippi, then. [*Exit Ghost.*
Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.

Boy, Lucius! Varro! Claudius! Sirs, awake! 290
Claudius!

Luc. The strings, my lord, are false.

Bru. He thinks he still is at his instrument.
Lucius, awake!

Luc. My lord?

Bru. Didst thou dream, Lucius, that thou so criedst out?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didst: didst thou see any thing?

Luc. Nothing, my lord.

Bru. Sleep again, Lucius. Sirrah Claudius! [*To Var.*]
Fellow thou, awake! 301

Var. My lord?

Clau. My lord?

Bru. Why did you so cry out, sirs, in your sleep?

Var. Clau. Did we, my lord?

Bru. Ay: saw you anything?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go and commend me to my brother Cassius;
Bid him set on his powers betimes before,
And we will follow.

Var. Clau. It shall be done, my lord. 309

[*Exeunt.*

ACT V.

SCENE I. *The plains of Philippi.*

Enter OCTAVIUS, ANTONY, *and their* Army.

Oct. Now, Antony, our hopes are answered:
You said the enemy would not come down,
But keep the hills and upper regions;
It proves not so: their battles are at hand;
They mean to warn us at Philippi here,
Answering before we do demand of them.

Ant. Tut, I am in their bosoms, and I know
Wherefore they do it: they could be content
To visit other places; and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage;
But 'tis not so.

Enter a Messenger.

Mes. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.

Ant. Octavius, lead your battle softly on,
Upon the left hand of the even field.

Oct. Upon the right hand I; keep thou the left.

Ant. Why do you cross me in this exigent?

Oct. I do not cross you; but I will do so. [*March.*

Drum. *Enter* BRUTUS, CASSIUS, *and their* Army; LUCILIUS, TITINIUS, MESSALA, *and others.*

Bru. They stand, and would have parley.

Cas. Stand fast, Titinius: we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

Ant. No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.

Oct. Stir not until the signal.

Bru. Words before blows: is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes, Octavius.

Ant. In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying 'Long live! hail, Cæsar!'

Cas. Antony,
The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless.

Ant. Not stingless too.
Bru. O, yes, and soundless too ;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.
Ant. Villains, you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar :
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet ;
Whilst damned Casca, like a cur, behind
Struck Cæsar on the neck. O you flatterers !
Cas. Flatterers : Now, Brutus, thank yourself :
This tongue had not offended so to-day,
If Cassius might have ruled.
Oct. Come, come, the cause : if arguing make us sweat
The proof of it will turn to redder drops.
Look ;
I draw a sword against conspirators ;
When think you that the sword goes up again ?
Never, till Cæsar's three and thirty wounds
Be well avenged ; or till another Cæsar
Have added slaughter to the sword of traitors.
Bru. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.
Oct. So I hope ;
I was not born to die on Brutus' sword.
Bru. O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable.
Cas. A peevish schoolboy, worthless of such honour,
Join'd with a masker and a reveller !
Ant. Old Cassius still !
Oct. Come, Antony, away !
Defiance, traitors, hurl we in your teeth :
If you dare fight to-day, come to the field ;
If not, when you have stomachs.
[*Exeunt Octavius, Antony, and their army.*
Cas. Why, now, blow wind, swell billow and swim bark !

The storm is up, and all is on the hazard.

Bru. Ho, Lucilius! hark, a word with you.

Lucil. [*Standing forth*] My lord!

[*Brutus and Lucilius converse apart.*

Cas. Messala!

Mes. [*Standing forth*] What says my general?

Cas. Messala,
This is my birth-day; as this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.
You know that I held Epicurus strong
And his opinion: now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldier's hands;
Who to Philippi here consorted us:
This morning are they fled away and gone;
And in their steads do ravens, crows and kites,
Fly o'er our heads and downward look on us,
As we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

Mes. Believe not so.

Cas. I but believe it partly;
For I am fresh of spirit and resolved
To meet all perils very constantly.

Bru. Even so, Lucilius.

Cas. Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers in peace, lead on our days to age!
But since the affairs of men rest still incertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this

The very last time we shall speak together :
What are you then determined to do ? 100

Bru. Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself,—I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life,—arming myself with patience,
To stay the providence of some high powers
That govern us below.

Cas. Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome ? 110

Bru. No, Cassius, no : think not, thou noble Roman,
That ever Brutus will go bound to Rome ;
He bears too great a mind. But this same day
Must end that work the ides of March begun ;
And whether we shall meet again I know not.
Therefore our everlasting farewell take :
For ever, and for ever, farewell, Cassius !
If we do meet again, why, we shall smile ;
If not, why then, this parting was well made.

Cas. For ever, and for ever, farewell, Brutus ! 120
If we do meet again, we 'll smile indeed ;
If not, 'tis true this parting was well made.

Bru. Why, then, lead on. O, that a man might know
The end of this day's business ere it come !
But it sufficeth that the day will end,
And then the end is known. Come, ho ! away ! [*Exeunt.*

SCENE II. *The same. The field of battle.*

Alarum. Enter BRUTUS *and* MESSALA.

Bru. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side. [*Loud alarum.*

Let them set on at once ; for I perceive
But cold demeanour in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala : let them all come down. [*Exeunt.*

SCENE III. *Another part of the field.*

Alarums. Enter CASSIUS *and* TITINIUS.

Cas. O, look, Titinius, look, the villains fly !
Myself have to mine own turn'd enemy :
This ensign here of mine was turning back ;
I slew the coward, and did take it from him.
Tit. O Cassius, Brutus gave the word too early ;
Who, having some advantage on Octavius,
Took it too eagerly : his soldiers fell to spoil,
Whilst we by Antony are all enclosed.

Enter PINDARUS.

Pin. Fly further off, my lord, fly further off ;
Mark Antony is in your tents, my lord :
Fly, therefore, noble Cassius, fly far off.
Cas. This hill is far enough. Look, look, Titinius ;
Are those my tents where I perceive the fire ?
Tit. They are, my lord.
Cas. Titinius, if thou lovest me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops,
And here again ; that I may rest assured
Whether yond troops are friend or enemy.
Tit. I will be here again, even with a thought. [*Exit.*
Cas. Go, Pindarus, get higher on that hill ;
My sight was ever thick ; regard Titinius,
And tell me what thou notest about the field.
[*Pindarus ascends the hill.*
This day I breathed first time is come round,

And where I did begin, there shall I end ;
My life is run his compass. Sirrah, what news ?
Pin. [*Above*] O my lord !
Cas. What news ?
Pin. [*Above*] Titinius is enclosed round about
With horsemen, that make to him on the spur ;
Yet he spurs on. Now they are almost on him.
Now, Titinius ! Now some light. O, he lights too.
He 's ta'en. [*Shout.*] And, hark ! they shout for joy.
Cas. Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en before my face !

PINDARUS *descends.*

Come hither, sirrah :
In Parthia did I take thee prisoner ;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath ;
Now be a freeman : and with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer : here, take thou the hilts ;
And, when my face is cover'd, as 'tis now,
Guide thou the sword. [*Pindarus stabs him.*] Cæsar, thou
art revenged,
Even with the sword that kill'd thee. [*Dies.*
Pin. So, I am free ; yet would not so have been,
Durst I have done my will. O Cassius,
Far from this country Pindarus shall run,
Where never Roman shall take note of him. [*Exit.*

Re-enter TITINIUS *with* MESSALA.

Mes. It is but change, Titinius ; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.
Tit. These tidings will well comfort Cassius.

Mes. Where did you leave him?
Tit. All disconsolate,
With Pindarus his bondman, on this hill.
Mes. Is not that he that lies upon the ground?
Tit. He lies not like the living. O my heart!
Mes. Is not that he?
Tit. No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.
Mes. Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never comest unto a happy birth,
But kill'st the mother that engender'd thee!
Tit. What, Pindarus! where art thou, Pindarus?
Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears; I may say, thrusting it;
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.
Tit. Hie you, Messala,
And I will seek for Pindarus the while. [*Exit Messala.*
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas, thou hast misconstrued every thing!
But, hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. Brutus, come apace,

And see how I regarded Caius Cassius.
By your leave, gods :—this is a Roman's part :
Come, Cassius' sword, and find Titinius' heart. [*Kills himself.*

Alarum. *Re-enter* MESSALA, *with* BRUTUS, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS.

Bru. Where, where, Messala, doth his body lie?
Mes. Lo, yonder, and Titinius mourning it.
Bru. Titinius' face is upward.
Cato. He is slain.
Bru. O Julius Cæsar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails. [*Low alarums.*
Cato. Brave Titinius!
Look, whether he have not crown'd dead Cassius!
Bru. Are yet two Romans living such as these?
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Come, therefore, and to Thasos send his body:
His funerals shall not be in our camp,
Lest it discomfort us. Lucilius, come;
And come, young Cato; let us to the field.
Labeo and Flavius, set our battles on:
'Tis three o'clock; and, Romans, yet ere night
We shall try fortune in a second fight. [*Exeunt.*

SCENE IV. *Another part of the field.*

Alarum. *Enter fighting*, Soldiers *of both armies; then* BRUTUS, *young* CATO, LUCILIUS, *and others.*

Bru. Yet, countrymen, O, yet hold up your heads!
Cato. What bastard doth not? Who will go with me?

I will proclaim my name about the field :
I am the son of Marcus Cato, ho !
A foe to tyrants, and my country's friend ;
I am the son of Marcus Cato, ho !

Bru. And I am Brutus, Marcus Brutus, I ;
Brutus, my country's friend ; know me for Brutus ! [*Exit.*

Lucil. O young and noble Cato, art thou down ?
Why, now thou diest as bravely as Titinius ;
And mayst be honour'd, being Cato's son.

First Sold. Yield, or thou diest.

Lucil. Only I yield to die :
There is so much that thou wilt kill me straight ;
[*Offering money.*
Kill Brutus, and be honour'd in his death.

First Sold. We must not. A noble prisoner !

Sec. Sold. Room, ho ! Tell Antony, Brutus is ta'en.

First Sold. I 'll tell the news. Here comes the general.

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

Ant. Where is he ?

Lucil. Safe, Antony ; Brutus is safe enough :
I dare assure thee that no enemy
Shall ever take alive the noble Brutus :
The gods defend him from so great a shame !
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

Ant. This is not Brutus, friend ; but, I assure you,
A prize no less in worth : keep this man safe ;
Give him all kindness : I had rather have
Such men my friends than enemies. Go on,
And see whether Brutus be alive or dead ;
And bring us word unto Octavius' tent
How every thing is chanced. [*Exeunt.*

SCENE V. *Another part of the field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, *and* VOLUMNIUS.

Bru. Come, poor remains of friends, rest on this rock.
Cli. Statilius show'd the torch-light, but, my lord,
He came not back: he is or ta'en or slain.
Bru. Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus. [*Whispers.*
Cli. What, I, my lord? No, not for all the world.
Bru. Peace then! no words.
Cli. I'll rather kill myself.
Bru. Hark thee, Dardanius. [*Whispers.*
Dar. Shall I do such a deed?
Cli. O Dardanius!
Dar. O Clitus!
Cli. What ill request did Brutus make to thee?
Dar. To kill him, Clitus. Look, he meditates.
Cli. Now is that noble vessel full of grief,
That it runs over even at his eyes.
Bru. Come hither, good Volumnius; list a word.
Vol. What says my lord?
Bru. Why, this, Volumnius:
The ghost of Cæsar hath appear'd to me
Two several times by night; at Sardis once,
And, this last night, here in Philippi fields:
I know my hour is come.
Vol. Not so, my lord.
Bru. Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit: [*Low alarums.*
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.

Vol. That's not an office for a friend, my lord.

[*Alarum still.*

Cli. Fly, fly, my lord; there is no tarrying here.

Bru. Farewell to you; and you; and you, Volumnius.
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.

[*Alarum. Cry within,* 'Fly, fly, fly!'

Cli. Fly, my lord, fly.

Bru. Hence! I will follow.

[*Exeunt Clitus, Dardanius, and Volumnius.*

I prithee, Strato, stay thou by thy lord:
Thou art a fellow of a good respect;
Thy life hath had some smatch of honour in it:
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?

Stra. Give me your hand first. Fare you well, my lord.

Bru. Farewell, good Strato. [*Runs on his sword.*] Cæsar, now be still:
I kill'd not thee with half so good a will. [*Dies*

Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, *and the army.*

Oct. What man is that?

Mes. My master's man. Strato, where is thy master?

Stra. Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,

And no man else hath honour by his death.

Lucil. So Brutus should be found. I thank thee, Brutus,
That thou hast proved Lucilius' saying true.

Oct. All that served Brutus, I will entertain them.
Fellow, wilt thou bestow thy time with me?

Stra. Ay, if Messala will prefer me to you.

Oct. Do so, good Messala.

Mes. How died my master, Strato?

Stra. I held the sword, and he did run on it.

Mes. Octavius, then take him to follow thee,
That did the latest service to my master.

Ant. This was the noblest Roman of them all:
All the conspirators save only he
Did that they did in envy of great Cæsar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world 'This was a man!'

Oct. According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably.
So call the field to rest; and let's away,
To part the glories of this happy day. [*Exeunt.*

NOTES.

Act I. Scene I.

Stage Direction. *Enter* Flavius, Marullus, *and certain* Commoners. Tribunes of the people (which is the office held by Flavius and Marullus) were first appointed after the secession of the plebeians to Mons Sacer, B.C. 494, to afford them protection against the patrician magistrates. Originally two in number, they were afterwards increased to five, and later on to ten, two from each of the five classes of plebeians: **Commoners**, plebeians; here, artizans, mechanics. In *Coriolanus*, which similarly opens with a gathering of plebeians, the tribunes encourage them in their demands against the patricians. Here they rebuke them, not for making a demonstration, but for making it on "a labouring day," and making it in honour of Cæsar.

2. **a holiday**, one of the religious festivals on which no work was allowed to be done; the original sense of the word.

3. **mechanical**, mechanics, artizans. So, *M. N. D.* iii. 2. 9, "rude *mechanicals*"; *A. C.* v. 2. 209, "*mechanic* slaves With greasy aprons, rules, and hammers": **ought not walk**, for the omission of the preposition before the infinitive, see Abb. § 349.

4. **a labouring day**, a day for labouring; **labouring**, a verbal noun. Craik compares such expressions as "a walking stick," "a riding coat." **the signs**, the tools, etc., showing what their occupation was, such as the leather apron and rule which he speaks of immediately afterwards. Wright remarks, "It is more likely that Shakespeare had in his mind a custom of his own time than any sumptuary law of the Romans."

5. **what trade art thou?** what is your occupation? as in *M. M.* ii. 1. 206, "What *trade* are you *of?*" For **thou**, see Abb. § 232.

8. **What dost ... on?** What do you mean by being out in the streets with your holiday clothes on? How dare you be walking about the streets, etc.

10, 1. **Truly** ... **cobbler.** To speak the truth, as compared with a fine workman, in the matter of fine workmanship, I am no better, as one might say, than a mere bungling worker; to 'cobble' is to patch up in a rough way; for **in respect of**, cp. *A. Y. L.* iii. 2. 68, "thou worms-meat *in respect of* a good piece of flesh indeed!" In **fine** there is possibly a reference to his being taunted with wearing his "best apparel."

12. **directly**, in a straightforward manner; without ambiguity.

13, 4. **with a safe conscience**, without being ashamed of it; leading up to the quibble between **soles** and 'souls,' a quibble which occurs again in *R. J.* i. 4. 15, and *M. V.* iv. 1. 123, "Not on thy *sole*, but on thy *soul*, harsh Jew," where Craik thinks that a distinction in pronunciation may be indicated.

15. **naughty**, good for nothing; lit. of naught, of no value; a term now chiefly applied to children.

16. **be not out with me**; do not quarrel with me, be angry with me: cp. *M. V.* iii. 5. 34, "Launcelot and I *are out.*"

17. **if you be out**, if your shoes are in need of mending, I can mend them. Shakespeare uses "*out at* elbow," "*out at* heels," but here the quibble requires the word to stand unqualified.

18. **What mean'st ... me**, what do you mean by such an impudent expression as "mending me"?

22. **all that ... awl**, all my livelihood is obtained by using my awl.

22-4. **I meddle ... awl.** The first folio gives, "but withal I am indeed," etc., for which Farmer conjectured "I meddle with no *trade*,—man's matters, nor woman's matters, but with *awl*," and the substitution of **awl** for 'all,' in order to make the quibble plain, is accepted by most modern editors. Delius understands **women's** as equivalent to 'tradeswomen's,' and follows Capell in reading 'with all.'

25. **I recover them**, with a pun upon the word in the two senses of 'covering again,' and 'of restoring to a healthy state.'

25-7. **As proper ... handiwork.** As fine fellows as ever wore shoes, have walked in those of my making; **proper**, lit. one's own, then what is peculiar to, suitable to, a person, and so comely; frequently used by Shakespeare in the sense of fine, handsome-looking; cp. *Temp.* ii. 2. 63, "As *proper* a man as ever went on four legs." **neat's leather**, 'neat,' from A. S. *neótan*, *niótan*, to enjoy, was generally used of cattle, oxen, from their usefulness and employment; so, in *W. T.* i. 2. 125, "And yet the steer, the heifer and the calf Are all call'd *neat.*" **handiwork**, work done by the hands; from "A. S. *hand*, hand, and *geworc*, another form of *weorc*, work" (Skeat, *Ety. Dict.*).

28. **art not.** Wright points out that the omission of the pronoun is especially frequent in peremptory and familiar questions. **in thy shop**, *i.e.* at work.

30, 1. **Truly, sir**, ... **But, indeed**, this second Commoner is fond of beginning his speeches with "Truly, sir," as in ll. 10 and 22, and, as in the latter case, he here qualifies his **Truly** by **indeed**, as explanatory of what he had previously said in a jesting sense.

33. **Wherefore rejoice?** What reason have you for rejoicing? *i.e.* you have no reason for rejoicing. "This was in the beginning of B.C. 44 (A.U.C. 709), when Cæsar, having returned from Spain in the preceding October, after defeating the sons of Pompey at the battle of Munda (fought 17th March, B.C. 45), had been appointed Consul for the next ten years and Dictator for life. The festival of the Lupercalia, at which he was offered and declined the crown, was celebrated 15th February, B.C. 44; and he was assassinated 15th March following, being then in his fifty-sixth year" (Craik). **What conquest brings he home?** From conquering what country does he return? *i.e.* he is not now returning home having added some new country to the dominions of the Roman empire.

34, 5. **What tributaries ... chariot-wheels?** It was customary in triumphal entries, granted for the conquest of some fresh territory, for the conqueror to be accompanied by captives taken in the war, who were tied to his chariot.

36, 7. **You blocks ... Rome**, their want of feeling and stupidity consisting in their rejoicing at the success of Cæsar over Pompey, so long the darling of his countrymen.

38. **Many a time and oft**, over and over again; this emphatic repetition is frequent in Shakespeare. For the insertion of **a** after **many**, see Abb. § 85.

41. **Your infants .. arms**, holding your infants in your arms that they too might be spectators of the joyous ceremony.

42. **The live-long day**, throughout the day, long as it might be. We still use **live-long** in this sense, but 'life-long' only in the strict sense of 'lasting through life,' *e.g.* 'a *life-long* sorrow.'

43. **pass**, *i.e.* in triumphant procession after a conquest. We should now say 'pass *through* the streets,' but Shakespeare again uses the same construction, *K. J.* v. 6. 40, "half of my power *Passing* these flats, are taken by the tide"; and *T. G.* iv. 3. 24.

44. **And when ... appear**, and the instant you so much as caught sight of his chariot, *i.e.* long before he passed in front of you. On the transposition of **but**, see Abb. § 129.

46. **her banks**, as the Tiber is in Latin masculine, Rowe here and in l. 47 altered **her** to 'his'; but Malone points out that in

our older literature rivers were often spoken of as feminine. **That** = so that.

47. **replication**, reverberation; elsewhere used by Shakespeare for 'reply,' 'repartee,' as in *L. L. L.* iv. 2. 15, *Haml.* iv. 2. 13: **your sounds**, your shouts of joy.

48. **concave**, hollow, and so capable of taking in sounds; the idea is of the banks being hollowed out by the action of the stream.

50. **cull out a holiday**, pick out this day among all others as a holiday; to **cull**, a doublet of '*coll*ect,' is properly to gather, but generally with the idea of *se*lection in so doing; as to 'cull' a nosegay, with the idea of selecting the choicest flowers.

51. **in his way**, in the way of him that comes; "*his, her*, etc., being the genitives of *he, she*, etc., may stand as the antecedent of a relative" (Abb. § 218).

52. **That comes ... blood**, who returns home triumphant after defeating the sons of Pompey; **Pompey's blood**, those of the same blood as Pompey; so, *R. II.* i. 3. 57, the King, addressing his "Cousin of Hereford," says, "Farewell, my *blood*"; cp. also i. *H. VI.* iv. 5. 16, "The world will say he is not Talbot's *blood*."

55. **to intermit**, to suspend, delay; lit. to send apart, interrupt; cp. *intermission, M. V.* iii. 2. 201, *Macb.* iv. 3. 232.

56. **That needs ... light**, which otherwise (*i.e.* if you do not go upon your knees, etc.) must certainly fall as a punishment upon such ingratitude; **needs**, genitive of 'need,' used adverbially, as 'whiles,' 'twice' (*i.e.* twies).

57. **for this fault**, in atonement for this fault.

58. **of your sort**, of your order, class; cp. i. *H. VI.* iii. 2. 4, "Talk like the vulgar *sort* of market men."

59. **Tiber banks**, this license of converting a noun into an adjective is frequent in Shakespeare; cp. below, v. 5. 19, "Philippi fields"; *R. J.* iii. 3. 17, "Verona walls"; *Oth.* i. 1. 151, "Cyprus wars"; **weep your tears**, a kind of cognate accusative, as in *L. L. L.* iv. 3. 33, "every *tear* that I do *weep*"; so Shakespeare speaks of weeping blood, weeping seas, weeping millstones.

60, 1. **till the lowest ... all**. Strictly speaking, this is illogical; but the meaning is, till the stream where it is now at its lowest point may rise so high as to reach the tops of its banks wherever they are highest.

62. **whether**, pronounced as a monosyllable, as frequently 'either,' 'neither,' 'mother,' 'brother,' etc. **their basest metal**, the metal of even the basest of them; **metal** and 'mettle' are the same word, the former form being used literally, the latter

figuratively. Here the folios read 'mettle,' but in conjunction with **basest** the literal form is preferable.

63. **tongue-tied** ... **guiltiness**, unable, from their consciousness of guilt, to utter a word.

64. **the Capitol**, the great national temple of Rome dedicated to Jupiter Optimus Maximus, on the Saturnian or Tarpeian (afterwards called Capitoline) Hill; lit. a citadel on the head or top of a hill.

65. **images**, statues; "After that, there were set up *images* of Cæsar in the city, with diadems upon their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down" ... (North's *Plutarch*, ed. Skeat, p. 96).

66. **ceremonies**, symbols of worship, veneration; here the 'scarfs' mentioned in i. 2. 189; for the word in this concrete sense, cp. *M. M.* ii. 2. 59-63, "No *ceremony* that to great ones 'longs, Not the king's crown, nor the deputed sword, The marshal's truncheon, nor the judge's robe, Become them with one half so good a grace As mercy does."

67. **May we do so?** Is it lawful for us to do so? it being a feast will it not be accounted impious for us to do so?

68. **Lupercal**, one of the most ancient Roman festivals, which was held annually on the 15th of February, in honour of Lupercus, 'the god of fertility.' The place itself was called the Lupercal, and it was here that Romulus and Remus were said to have been suckled by a she-wolf (*lupa*). There were three companies of Luperci, or priests; two ancient, called the Fabiani and Quintiliani, and a third called Juliani, instituted in honour of Julius Cæsar, whose first chief was Antony.

69. **It is no matter**; the fact that it is a festival does not matter, is no reason why you should not do so.

70. **trophies**, symbols of victory; originally a monument consisting of shields, etc., displayed on a frame, and set up at the point at which the enemy had been put to flight; from Greek τροπή, a putting to flight of an enemy by causing them to turn, from Greek τρέπειν, to turn. Here, according to Suetonius, the 'trophy' was a laurel crown bound about with a white fillet.
I'll about, I will walk about hither and thither; the omission of the verb of motion with adverbs and prepositions is very frequent in Shakespeare.

71. **the vulgar**, the common people; used with the plural in *s* in *W. T.* ii. 1. 94, "as bad as those That *vulgars* give bold'st titles."

72. **thick**, in great numbers.

73-6. **These growing** ... **fearfulness.** By plucking from Cæsar's wing these feathers that are now growing so fast (*i.e.* by

robbing him of these honours which are now causing his ambition to tower to such a height), we shall oblige him, who otherwise would soar so high above us, and keep us in slavish fear of him, to content himself with an ordinary flight. **pitch** is a technical term in falconry for the highest point to which a hawk rises before swooping down upon his quarry; cp. *R. II.* i. 1. 109, "How high a *pitch* his resolution soars!" In the last line of the passage there is an allusion to 'daring the field,' a term in hawking. Birds are 'dared' when, by keeping a falcon hovering over them, they are terrified from rising from the ground, and so are easily captured. Cp. *H. V.* iv. 2. 36, 7, "For our approach shall so much *dare* the field That England shall couch down in fear and yield."

SCENE II.

STAGE DIRECTION. **Calphurnia**, this is the spelling of the name in North's *Plutarch;* some modern editors give 'Calpurnia.' **Decius** (a mistake for 'Decimus,' due to North's *Plutarch*) is a gentilitial name, *i.e.* a name derived from the tribe or clan to which a citizen belonged, while 'Decimus' is a prænomen, or what answers to our 'Christian name.' It was this Decimus Brutus, not Marcus Junius Brutus, the conspirator, who was Cæsar's bosom friend.

3. **directly**, immediately, so that he cannot miss you.

4. **his course**, the 'holy chase' of l. 8. "At that time the feast *Lupercalia* was celebrated, the which in old time men say was the feast of shepherds or herdmen, and is much like unto the feast of the Lycæans in Arcadia. But howsoever it is, that day there are divers noblemen's sons, young men (and some of them magistrates that govern them), which run naked through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place. And many noblewomen and gentlewomen also go of purpose to stand in their way, and do put forth their hands to be stricken ... persuading themselves that, being with child, they shall have good delivery; and so, being barren, that it will make them to conceive with child ... Antonius, who was Consul at that time, was one of them that ran his holy course" (North's *Plutarch*, ed. Skeat, pp. 95, 6).

6. **in your speed**, because you are running so fast.

9. **their sterile curse**, the curse of sterility, barrenness, which lies upon them; a proleptic use of the adjective; cp. *Macb.* i. 3. 84, "The insane root," *i.e.* the root which causes insanity: **shall**, see Abb §§ 315 and 318.

10. **it is perform'd**, the thing is done; the command and its execution are one and the same thing.

11. **Set on**, set out on your course: **ceremony**, ceremonial observance. "This is in accordance with Cæsar's character, who though a professed freethinker was addicted to superstition" (Wright).

15. **press**, crowd; cp. *H. VIII.* v. 4. 88, "Go, break among the *press*, and find a way out."

17. **Cæsar**, here, as frequently in the play, Cæsar arrogantly speaks of himself in the third person. So, *Macb.* iv. 1. 98, Macbeth calls himself "our high-placed Macbeth."

18. **the ides of March**, in March, May, July, October, the Ides fell on the fifteenth day of the month; in the remaining months on the thirteenth. The three divisions of the Roman month were the Calends, the Nones (*i.e.* the ninth day before the Ides), and the Ides.

19. **bids you**, Craik takes this as a case of omission of the relatives, 'it is a soothsayer *who* bids,' and remarks that the words would not otherwise be an answer to Cæsar's question: **beware** must be scanned as if the prefix were dropped; for similar instances see Abb. § 460.

24. **let us leave him**, let us not pay any heed to him; he is not worthy of it.

STAGE DIRECTION. *Sennet*, a particular set of notes on the trumpet or cornet; the derivation of the word is uncertain.

25. **the order of the course**, the way in which the 'holy chase' is conducted.

28. **gamesome**, fond of games, sports; the suffix *-some* is the A. S. *sum*, same.

29. **quick**, lively: **spirit**, here, as often, a monosyllable.

33, 4. **I have not .. have.** Your looks nowadays are not full of that gentleness and evident affection which they formerly showed; **that** ... **as**, "we now use only *such* with *as*, and only *that* with *which*. Since, however, *such* was frequently used with *which*, naturally *that* was also used with *as* (*in which way*) used for *which*" (Abb. § 280).

35, 6. **You bear** ... **you.** You treat me, who love you so well, with a harshness and distance of manner which I have done nothing to deserve. Wright and Hales (quoting *Lear*, iii. 1. 27, "Or the hard rein which both of them have borne Against the old kind king"), think the metaphor is probably borrowed from horsemanship. Possibly the idea is that of suppressing, keeping down by heavy pressure, as that of a heavy hand laid upon a person trying to rise, for **Over** here differs from "Against" in

the passage in *Lear*. Cp. *Macb.* iii. 1. 77, 8, "That it was he in the times past which held you So under fortune."

37-9. **if I ... myself**, if, at times, I have not met you with the same open look of affection as in former days, it is because I turn my troubled countenance entirely upon myself, not wishing to show it to others. **Merely** "(from the Latin *merus* and *mere*) means purely, only. It separates that which it designates or qualifies from everything else. But in so doing the chief or most emphatic reference may be made either to that which is included, or to that which is excluded. In modern English it is always to the latter; by 'merely upon myself' we should now mean upon nothing else except myself; the *nothing else* is that which the *merely* makes prominent. In Shakespeare's day the other reference was the more common, that namely to what was included; and 'merely upon myself' meant upon myself altogether, or without regard to anything else. *Myself* was that which the *merely* made prominent" (Craik).

39, 40. **Vexed ... difference**, I am and have been of late disturbed by conflicting emotions: cp. *Cor.* v. 3. 201, "I am glad thou hast set thy mercy and thy honour At *difference* in thee," *i.e.* at variance.

41. **proper**, peculiar; see note on i. 1. 25.

42. **Which give ... behaviours**; which perhaps sully, tarnish, the courtesy of my manner towards others; cp. *L. L. L.* ii. 1. 47, 8, "The only *soil* of his fair virtue's gloss, If virtue's gloss will stain with any soil"; **behaviours**, in the plural as indicating various acts.

43. **therefore**, on that account; because of my "behaviours."

44. **be you one**, assure yourself that you are one.

45-7. **Nor construe ... men.** Nor put any worse construction upon my want of affectionate attention towards you than to believe that, distracted by my trouble, I have sometimes forgotten to show to my fellow men those outward courtesies that are due to them.

48. **mistook**, for other examples of the curtailed form of the participle, see Abb. § 343: **passion**, the strong feelings which have led you to behave in this neglectful manner. The word is used by Shakespeare of any violent emotion, but most frequently of violent sorrow, or intense love.

49. **By means whereof**, in consequence of which mistaken idea.

50. **worthy cogitations**, ideas of sufficient importance to be communicated to others.

52. **the eye ... itself.** Cp. *T. C.* iii. 105-11.

53. **But by ... things.** Except by reflection by means of some other things, as Wright explains it.

54. **just**, true ; a fact.

55-8. **And it is ... shadow.** And many people greatly regret you have no mirrors that will image upon your mind's eye the worthiness of yourself, which is now hidden from you, so that you might see yourself as you really are ; for **shadow**, = reflection, cp. *K. J.* ii. 1. 498, "The *shadow* of myself formed in her eye."

59. **Where** "is here used very loosely, as is frequently the case in Shakespeare, not only of place but also of time or occasion. It is almost equivalent to 'in which,' the antecedent being supplied from the context. Similarly in *M. N. D.* v. 1. 95, "Great clerks have purposed To greet me with premeditated welcomes ; Where I have seen them shiver and look pale" ... (Wright). **of the best respect**, most highly esteemed ; so v. 5. 45, "Thou art a fellow *of a good respect.*"

60. **Except immortal Cæsar**, Cæsar, who is something more than mortal, god-like, alone being excepted.

61. **this age's yoke**, the slavery which the times have brought with them.

62. **Have wish'd ... eyes.** Two explanations are possible ; have wished that Brutus had the eyes with which they beheld him, *i.e.* could see himself as others saw him ; or, have wished that Brutus was not blind to the state of things around him, but saw clearly how bad they were. The former seems the better explanation, though, properly speaking, we should have had '*their* eyes,' or 'many *a one has* wished ... *his* eyes.' A somewhat similar confusion of persons occurs in iii. 1. 30, "Casca, you are the first that rears your hand," where we should have expected either 'Casca, you are the first that rears *his* hand,' or 'rear *your* hand.' Cp. ii. 1. 91-2.

64, 5. **seek ... me**, sound the depths of my mind with the object of finding that which I know is not there.

66. **Therefore ... hear** : Craik remarks, "The eager, impatient temper of Cassius, absorbed in his own one idea, is vividly expressed by his thus continuing his argument as if without appearing to have even heard Brutus' interrupting question" ; but **therefore** may perhaps mean, 'for the very reason that you deny the possession of qualities which we believe to belong to you.'

68. **I, your glass**, I, acting as a mirror to your soul.

69. **modestly**, without any exaggeration.

70. **That of yourself**, that regarding yourself ; or, possibly that which by yourself : **yet**, though possessing it.

71. **jealous on me**, suspicious regarding me ; cp. *Lear*, v. 1. 56, "Each *jealous* of the other, as the stung Are of the adder" ;

on may be, as frequently in Shakespeare, for 'of,' but the idea perhaps is that of looking upon a person with a suspicious eye.

72. **a common laugher**, one given to laugh and joke with every one he meets. **laugher** is Rowe's correction of the folio reading 'laughter,' which would mean 'a laughing-stock,' as in iv. 3. 49, "I'll use you ... for my *laughter*"; but as Wright points out, "Cassius appeals here to what Brutus knows of his habits of speech."

72-4. **or did** ... **protester**; or if it were my custom to make my regard something utterly worthless by giving it with well-worn asseverations to every fresh person I might meet who professed friendship for me; **To stale**, to make insipid, tasteless, as wine, beer, etc., become by standing any length of time; cp. iv. 1. 38, "which out of use and *stal'd* by other men Begin his fashion"; for **protester**, cp. *M. W.* iii. 5. 75, "after we had kissed, embraced, and *protested*," *i.e.* declared our love.

76. **and after scandal them**, and afterwards speak evil of them behind their backs; 'scandal,' the substantive, is ultimately from the Greek, and means a 'snare'; then offence, stumbling-block. The verb, now obsolete, is used by Shakespeare for 'to defame,' and also 'to bring into disgrace.'

77, 8. **That I profess** ... **rout**, that it is my custom to make protestations of friendship to every boon-companion; **rout**, contemptuously, the whole crew or gang; so, *C. E.* iii. 1. 101, "A vulgar comment will be made of it, And that supposed by the common *rout*"; **hold**, consider.

81. **Then must I think**, then I cannot help believing.

85-7. **If it be** ... **indifferently**, if the matter be one which concerns, tends towards, the good of the state, place honour on one side for me to contemplate, and death on the other, and I will look upon both with the same steady eye; unconcerned I will follow honour, unconcerned I will, if necessary, meet death; cp. *Cor.* ii. 2. 19, "If he did not care whether he had their love or no, he waved *indifferently* 'twixt doing them neither good nor harm."

88, 9. **For let** ... **death**, for let the gods so prosper me according as I, etc.; *i.e.* not prosper me at all if I do not love the reputation of being an honourable man more than I fear death.

91. **favour**, looks, personal appearance; Craik quotes Bacon, *Essays*, Of Beauty, "In beauty that of favour is more than that of colour; and that of decent and gracious motion more than that of favour"; and remarks, "The word is now lost to us in that sense; but we still use *favoured* with *well*, *ill*, and perhaps other qualifying terms for featured or looking" ...

92. **is**, emphatic.

93. **I cannot tell,** I do not know ; cp. *M. V.* i. 3. 97, "*Ant.* Was this inserted to make interest good? Or is your gold and silver ewes and rams? *Shy. I cannot tell ;* I make it breed as fast."

94. **my single self,** myself individually.

95. **I had as lief,** I would as willingly ; literally, I should hold it as dear not to be ; **lief,** dear, from A. S. *leóf.* This word, now almost obsolete, is frequent in Shakespeare, who also has 'liefest' and 'alderliefest.' *i.e.* the dearest of all. Craik notices "the evidently intended connexion in sound between the *lief* and the *live,* or rather the attraction by which the one word has naturally produced or evoked the other."

96. **such a thing,** a mortal like myself, *sc.* Cæsar.

101. **The troubled ... shores,** when the swollen Tiber was angrily dashing its waves against the banks that hemmed it in. The original sense of to 'chafe' is to 'warm,' from O. F. *chaufer,* to warm ; then to inflame, fret, vex. So, of the sea, *W. T.* iii. 3. 89, "I would you did but see how it *chafes,* how it rages."

104. **yonder,** properly an adverb ; that : **Upon the word,** at the instant of his challenging me, and in consequence of that challenge ; so, in *M. A.* iv. 1. 225, "When he shall hear she died *upon* his words."

105. **Accoutred as I was,** though with my clothes on ; the most probable derivation of 'accouter' is from O. E. *cousteur,* the sexton or sacristan of a church who had charge of the sacred vestments.

107. **did buffet it,** beat it back with our arms ; the substantive, from O. F. *bufet,* a blow, especially a blow on the cheeks, is used figuratively in *Macb.* iii. 1. 109, "The blows and *buffets* of the world."

109. **And stemming . controversy ;** resisting, pressing forwards against, it with sturdy courage ; **controversy,** now meaning a dispute by argument, is used in the more literal sense of 'combat' ; cp. *H. V.* ii. 4. 109, "That shall be swallowed in this *controversy* " ; **stemming,** "The verb is a derivative of *stem,* subs., in the sense of a trunk of a tree ; throwing a trunk of a tree into a river *stems* or checks its current. It was then extended to the idea of a ship's *stem* pressing forward through the waves" ... (Skeat, *Ety. Dict.*). For **hearts of controversy,** Wright compares such expressions as "mind of love," *M. V.* ii. 8. 42, for 'loving mind' ; "time of scorn," *Oth.* iv. 2. 54, for 'scornful time.'

110. **arrive the point,** another instance of the preposition omitted with a verb of motion *to.* Steevens compares iii. *H. VI.* v. 3. 8, "have *arrived* our coast," and Craik adds Milton, *P. L.* ii. 409, "Ere he *arrive* The happy isle."

113. **from the flames of Troy.** When Troy was taken and set fire to by the Greeks after a siege of ten years, Æneas set sail to found a new city, and ultimately reached Latium in Italy, where he built the city of Lavinium. Hence the myth of the descent of the Romans from the Trojans.

115. **Did I ... Cæsar,** did I bear up and save the exhausted Cæsar; the personal pronoun is repeated in consequence of the parenthesis.

115, 6. **and this man ... god,** and he who then showed all the infirmities of a man, is now regarded as a god.

117. **A wretched creature,** *i.e.* compared with Cæsar: **bend his body,** bow low before him.

118. **If Cæsar ... him.** If Cæsar is but so condescending as to throw a careless nod at him.

120, **the fit,** the ague fit; cp. *R. II.* ii. 1. 116, "Presuming on an ague's privilege."

121. **this god,** said scornfully, this man whom the people now regard as a god.

122. **His coward ... fly.** An allusion, as Warburton points out, to a coward flying from his colours, deserting the standard of his regiment. Of course the plain meaning is that the colour forsook his lips, that his lips became white from exhaustion and fear.

123. **whose bend,** which, when turned upon the world, strikes terror into it; so, *A. C.* i. 3. 36, "Eternity was in our lips and eyes, Bliss in our brows' *bent.*"

124. **his,** for 'his,' representing the genitive of 'it' as well as of 'he,' see Abb. § 228.

125. **that tongue of his,** that same tongue of his which in such boastful accents bade the Romans, etc.

127. **Alas,** *i.e.* that I should have to make so pitiful a confession about one so great: **Titinius,** a great friend of Cassius.

129. **temper,** constitution, temperament, as nearly always in Shakespeare, except when used of the quality of a sword.

130, 1. **So get ... alone,** should so outstrip all mankind and carry off the prize. The allusion is to the Olympic games in Greece, where palm branches were placed in the hands of the victors. To **get the start,** to obtain an advantage at the outset of the race, and to keep that advantage to the end; **the majestic world,** the Roman empire, which by Romans was arrogantly considered as synonymous with the world.

133. **these applauses,** these shouts of applause; we now use the word in the singular only, though the plural is found as late as Pope.

135. **the narrow world**, the world which, to others so majestic, to him, in his far-reaching ambition, is so narrow.

136. **a Colossus**, referring to the Colossus of Rhodes, a gigantic statue of Apollo, between the legs of which a man could walk with ease. Hence we have the adjective 'colossal,' *i.e.* huge.

137, 8. **and peep ... graves**, and timidly look about as if seeking to find a grave in which they might lie down and hide the dishonour they felt in being so slavish to the will of one man; not even daring to hope for an honourable rest after life.

139. **Men ... fates**, men at one time or another in their lives can control their destinies; cp. iv. 3. 216, 7, "There is a tide in the affairs of men Which, taken at its flood, leads on to fortune."

140. **in our stars**, in those stars which are in the ascendant at our birth. For the common belief of the time in the influence of the stars upon a man's life, cp. *Lear*, i. 2. 130-6, "We make guilty of our disasters the sun, the moon, and the stars; as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves, and treachers, by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence."

141. **underlings**, inferiors, and contentedly inferiors, not endeavouring to raise ourselves. The suffix *-ing* was the formative of the Saxon patronymic, and this formative being frequently added to words ending in *l*, "there arose from the habitual association ... a new and distinct formative in *-ling*" (Earle, *Phil. Eng. Tongue*, § 318), and many of the words so formed being diminutives, the termination frequently had a contemptuous sense.

142. **what should ... 'Cæsar'?** What can there possibly be in that name? For *should*, used in direct questions about the past, where *shall* was used about the future, see Abb. § 325.

146. **conjure**, use them as a spell to evoke a spirit.

147. **start a spirit**, arouse it in its usual dwelling in the world below and bring it up to earth.

150. **shamed**, put to shame, disgraced.

151. **the breed ... bloods**, the breed of noble men for which you were so famed; for **the**, expressing notoriety, see Abb. § 92; for **bloods**, men of mettle, cp. *K. J.* ii. 1. 278, "As many and as well-born *bloods*."

152, 3. **When went ... man?** A question of appeal expecting a negative answer; never since the flood did a single age pass by that was not made famous by a large number of great men; **the great flood**, the flood in which Zeus determined to destroy the degenerate race of men. In this flood Deucalion, King of Pthia, in Thessaly, and his wife, Pyrrha, saved themselves in a

vessel during the nine days it lasted, and from them the world was re-peopled.

154. **could they say** ... **that**, could those who talked of Rome say.

156. **walls**, Delius, Staunton, and Knight retain 'walks,' the reading of the folios, most other modern editors accepting Rowe's alteration, **walls**. Possibly 'wide walks,' meaning 'extensive circuit of her roads,' may be right. So, in *T. A.* ii. 1. 114, we have "The forest *walks* are *wide* and spacious," where the meaning is not that the walks are broad, but that the area traversed or enclosed by them is spacious.

156, 7. **Now is it** ... **man**. Now it is a Rome in which there is no crowding or jostling, seeing that it contains but one person (who is accounted anything). The same pun occurs in *K. J.* iii. 1. 180, "O lawful let it be That I have *room* with *Rome* to curse awhile," and in iii. 1. 290, below. Ellis, *Early Eng. Pronunciation*, iii. p. 925, points out that both pronunciations of Rome (*i.e.* as rhyming with 'room' and with 'dome') have been in use since the middle of the sixteenth century, though the former was in Shakespeare's day "a fineness and an innovation"; **one only man**, one man alone; **only**, originally onely, *i.e.* one-like, is not now used as an adjective except in such phrases as 'an only child.'

159. **a Brutus**, *sc.* Lucius Junius Brutus, who, to avenge the wrong done to Lucretia by Sextus Tarquinius, roused the Romans to expel the Tarquins, and, the monarchy being overthrown, was elected as the first consul: **brook'd**, endured, put up with; a word now almost obsolete, except in poetry.

160. **The eternal devil**, Walker, *Crit. Exam.* i. 62, and Abbott, Intr. p. 16, note, regard **eternal** as an inaccuracy for 'infernal,' as in *Haml.* i. 5. 21, "But this *eternal* blazon must not be To ears of flesh and blood"; *Oth.* iv. 2. 130, "I will be hang'd, if some *eternal* villain," etc. Furness thinks that here and in *Oth.* the word has its proper meaning. **to keep his state**, to occupy such a lofty eminence as is his; probably with an allusion to the meaning of **state** as a kingly seat (originally the canopy over that seat); cp. *H. V.* i. 2. 273, "But tell the Dauphin I will *keep my state*, Be like a King and show my sail of greatness."

162. **That you** ... **jealous**; as regards your loving me I am in no way doubtful, suspicious; **jealous**, as in l. 71 above; **nothing**, "like 'no-way,' 'naught,' 'not' (A. S. *náht, i.e.* 'no whit'), is often used adverbially" (Abb. § 55).

163. **What you** ... **aim**; as to what you would induce me to do, I can make some conjecture; cp. *Haml.* iv. 7. 64, "I will *work* him *To* an exploit, now ripe in my device"; the idea seems to be

that of moulding, tempering, as wax, etc. "*Aim*, in old French *cyme*, *esme*, and *estme*, is the same word with *esteem* (from Lat. *æstimatio* and *æstimare*), and should therefore signify properly a judgment or conjecture of the mind, which is very nearly its meaning here." ... (Craik). Cp. *Oth.* i. 3. 6, "As in these cases where the *aim* reports," *i.e.* where the reports are based upon conjecture.

164. **How I have thought**, how earnestly and with what result.

165. **for this present**, for the present time; formerly a common enough expression, now used only as a law phrase.

166. **so with love ... you**, provided that the love I bear you might persuade you to do as I wish; for **so**, in this sense, see Abb. § 133.

167. **Be any further moved**, be further urged to listen to your suggestions.

170. **meet**, fitting; literally, according to the measure, from A. S. *metan*, to mete, measure: **high**, important.

171. **chew upon this**, ruminate upon this; to 'chew' is more commonly used in a transitive sense without a preposition, though we have the phrase 'chew upon' as late as in Lamb's *Elia*, Second Series, "leaving me to *chew upon* his new-blown dignities at leisure," though there probably in conscious imitation of Shakespeare.

172. **had rather**, would prefer; we still use 'had rather' and 'would rather' (*i.e.* sooner, 'rather' being the comparative of 'rathe,' early), and Shakespeare has even "me rather had," *R. II.* iii. 3. 192, where, says Abbott, there is a confusion between the modern idiom and 'it were to me liever,' *i.e.* more pleasant.

173. **than to repute**, for the omission and subsequent insertion of 'to,' see Abb. § 350.

174. **Under these ... time**, we should now say either 'under *these ... which*,' or 'under *such ... as*'; see note on i. 2. 33, 4.

175. **like**, likely; as very frequently in Shakespeare, and still in provincial use.

177. **Have struck ... Brutus.** Have been able to elicit even such signs of warmth, slight as they are. In speaking of Brutus in the third person, Cassius seems to emphasize his reserve of character, as though instead of **Brutus** he had said 'one so little addicted to showing emotion.'

179. **they**, *i.e.* those returning from the games.

180. **after his sour fashion**, in his morose, caustic manner; **for after**, see Abb. § 141.

181. **What hath ... to-day**, anything worthy of remark that has happened to-day; **proceeded**, literally, gone forward, or gone on, as we now say of things that have happened. The omission of the preposition after adjectives and verbs that imply 'value,' 'worth,' is not infrequent in Shakespeare.

182. **look you**, a reflexive sense, see for yourself.

183. **The angry spot**, the flush showing anger; **The**, the well-known.

184. **a chidden train**, like servants following a master who has just been scolding them.

186. **ferret**, ferret-like, *i.e.* red like the eyes of a ferret.

187. **As we have ... Capitol**, as we have seen him show, etc.

188. **Being cross'd**, when thwarted; cp. *Macb.* iii. 1. 81, "How you were borne in hand, how *cross'd.*"

192-4. **Let me ... look**; "As for those *fat men and smooth-combed heads*, quoth he [Cæsar], I never reckon of them; but these *pale-visayed and carrion-lean* people, I fear them most; meaning Brutus and Cassius" (North's *Plutarch*, ed. Skeat, p. 97). **Sleek-headed**, cp. *Macb.* iii. 2. 27, "*sleek* o'er your rugged looks," *i.e.* make them smooth as the hair is made by combing; the original sense of 'sleek' is greasy, like soft mud; **o' nights**, of nights, at night; cp. *M. N. D.* ii. 1. 253, "There sleeps Titania sometime *of the night;*" **Yond**, properly speaking, is the adverb, 'yon,' the adjective.

195. **such men**, *sc.* as grow thin with too much thinking.

197. **well given**, well disposed. Craik remarks, "Although we no longer say absolutely *well* or *ill given* (for well or ill disposed), we still say given to study, given to drinking," etc. Shakespeare has "lewdly *given*," i. *H. IV.* ii. 4. 469; "virtuously *given*," iii. 3. 16; "cannibally *given*," *Cor.* iv. 5. 200.

199. **if my name**, if I, who bear the name renowned throughout the world; one of the many arrogant touches given to Cæsar's portrait in this play: **liable to fear**, cp. *K. J.* iii. 1. 12, "For I am sick and *capable of fears;*" neither of which expressions would be used now.

202, 3. **he looks ... men**; his keen mental vision pierces beneath the surface of actions, and discovers their real purport and object.

203. **plays.** "In his [Antony's] house they did nothing but feast, dance, and mask: and himself passed away the time *in hearing of foolish plays*" (North's *Plutarch*, p. 161, ed. Skeat).

204. **he hears no music**, he does not care to listen to music; the mark of a churlish nature more fully noticed in *M. V.* v. 1. 83-5, "The man that hath no music in himself, Nor is not moved

with concord of sweet sounds, Is fit for treason, stratagems, and spoils."

205. **in such a sort**, in such a way.

206, 7. **scorn'd ... thing**, scorned himself for being weak enough to give way to so childish an emotion.

208. **at heart's ease**, *at*, "when used in adverbial expressions now rejects adjectives and genitives as interfering with adverbial brevity. Thus we can say '*at* freedom,' but not '*At honest* freedom,' *Cymb.* iii. 4. 71; '*At ample* view,' *T. N.* i. 1. 27" (Abb. § 144).

209. **Whiles**, the genitive case of 'while,' time, used adverbially, as 'needs,' etc.

212. **for always I am Cæsar**, *sc.* and therefore incapable of fear; **always**, transposed in order to make it emphatic.

213. **for this ear is deaf.** "This, like Cicero's ferret eyes, is a touch of Shakespeare's own" (Wright).

215. **pull'd me by the cloak**, caught hold of me by the cloak.

216, 7. **tell us ... sad**, tell us what has happened to day to make Cæsar look so grave; **sad**, in this sense, is very frequent in Shakespeare.

219. **I should not then**, etc., if I had been with him, it would not be necessary for me to ask the question.

221. **put it by**, thrust it aside, declined it, by a motion of his hand: **thus**, imitating Cæsar's gesture.

228. **marry**, a corruption of 'Mary,' *i.e.* the Virgin Mary, mother of Christ; used as a form of affirmation and asseveration.

229. **gentler**, more gently, *i.e.* showing his reluctance to accept it; **other**, used as a singular pronoun; cp. *Mach.* v. 4. 8, "We learn no *other* but the confident tyrant Keeps still in Dunsinane"; and for the omission of the article, *R. II.* i. 1. 22, "Each day still betters *other's* happiness."

229, 30. **mine honest neighbours**, these honest fellows in the crowd with me; said sarcastically.

234. **I can as well ... of it**: *i.e.* I cannot possibly describe the way in which it was done; cp. the modern slang phrase, 'I 'll be hanged if I do' = assuredly I will not.

236. **not a crown neither**, we should now say 'not a crown either,' but the double negative is here used to make the assertion emphatic.

237. **these coronets**, these chaplets, the 'diadems' on Cæsar's images.

238. **for all that**, in spite of his pretending not to wish to accept it: **to my thinking**, in my opinion: **fain**, properly an ad-

jective, from A. S. *fægan*, glad, but more commonly in Shakespeare as an adverb.

240. **to lay his fingers off it**, we should now say 'to *take* his fingers off it.'

242. **still**, ever, always. **rabblement**, rabble, mob; a word used by Spenser, *F. Q.* xii. 9.

243. **shouted**, the folios read 'howted,' or 'houted,' and Johnson proposed 'hooted.' But to 'hoot,' when used of men, has almost always its radical sense of shouting in derision, whereas the 'rabblement' were shouting in applause. **chopped**, another form of 'chapped,' *i.e.* with cracks in the skin caused by exposure to frost, cold wind, etc. In *Macb.* i. 3. 4, we have "her *choppy* finger."

243, 4. **threw up ... night-caps**, cp. *Cor.* iv. 6. 129-32, "You are they That made the air unwholesome, when you cast Your stinking greasy caps in hooting at Coriolanus exile."

246. **swounded**, swooned, went off into a fainting fit; the verb is variously spelt in Shakespeare, 'swoon,' 'swoond,' 'swoun,' 'swound,' 'sound': **at it**, in consequence of it.

249. **soft**, gently; do not go so fast in your talk: **what,—swound?** what, is it really true that Cæsar swooned?

250, l. **at mouth**, see note on l. 208.

252. **like**, likely; as above, l. 175: **he hath the falling sickness**, he is subject to epileptic fits; so called because the person afflicted fell down in the fit. This infirmity of Cæsar's is mentioned by both Plutarch and Suetonius.

253, 4. **but you ... the falling-sickness**, it is you and I and honest Casca who really have this disease; using the word in a figurative sense, a sickness which has caused us to fall so low and humble ourselves in the dust before Cæsar.

256. **the tag-rag people**, the mob; **tag-rag**, literally, made up of shreds and patches, something worthless; cp. *Cor.* iii. 1. 248, "Will you hence, Before the *tag* return?"

258, 9. **no true man**, no honest man; *i.e.* you need never again believe my word. Malone points out that jurymen are still styled "*good* men and true."

260. **came unto himself**, recovered his senses.

262, 3. **plucked me ope his doublet**, bared his bosom; for **me**, used to give vividness and point to a narrative, see Abb. § 220. Craik points out that **ope** as an adjective is now obsolete; cp. *Macb.* ii. 3. 72, "Most sacrilegious murder hath broke *ope* The Lord's anointed temple." A **doublet** was an inner garment over which the coat or cloak was worn, and Shakespeare gives Cæsar the dress of an Englishman of his own times instead of the Roman toga. **An**, see Abb. §§ 101 and 103.

264. **a man of any occupation**, Johnson explains this, "Had I been a mechanic, one of the plebeians to whom he offered his throat." On which Wright well remarks, "This is no doubt part of the meaning, but not the whole. The phrase appears to have a secondary sense: Had Casca not been an indolent trifler, but what would now be called a practical man, a man of business, prompt to seize an opportunity when it occurred." ...

264, 5. **taken him at a word**, quickly done as he offered to let "the common herd" do, *i.e.* cut his throat. There seems to be a blending of two phrases: 'taken him at *his* word,' as in *L. L. L.* ii. 1. 217, "It was well done of you *to take him at his word*," and 'cut his throat at *a* word,' *i.e.* in a word, as in *M. A.* ii. 1. 118, "*Urs.* You are Signor Antonio. *Ant. At a word*, I am not."

265. **I would ... rogues.** I wish I may be damned as rogues will be; **the rogues**, rogues generally, though probably Casca would include among them "the common herd" of whom he is speaking.

266. **And so he fell**, and so, as I was telling you, he fell down in a fit.

267. **amiss**, wrongly; M. E. *on misse*, lit. in error, *on* = in, passing into *a-*, as in *abed*, *afoot*, etc.

267, 8. **their worships**, used contemptuously by Casca in reference to the humble manner in which Cæsar paid court to the mob.

268. **to think ... infirmity**, that it was not intentional, but merely due to the infirmity to which he was subject.

269. **where I stood**, near me. **'good soul!'** poor fellow!

270. **with all their hearts**, readily and fully.

271, 2. **would ... less**, would have been just as ready to forgive him, infatuated as they are with their reverence for him.

276. **he spoke Greek.** "Cicero's recorded witticisms were many of them made in Greek, and on such an occasion he would no doubt have had a Greek quotation ready" .. (Wright).

278, 9. **an I tell ... again**; *i.e.* nothing will persuade me to tell you, for I could not tell you without telling a lie, which I should be ashamed to do.

280. **for mine own part**, as far as I am concerned.

280, 1. **it was Greek to me**, it was unintelligible to me; a phrase now more common in the form 'it was *Hebrew* to me.' Casca here pretends an ignorance of Greek, for at the murder of Cæsar he is represented by Plutarch as crying out in Greek. See note on iii. 1. 31.

282. **for pulling ... images**, see note on i. 1. 65.

286. **I am promised forth**, I have made an engagement to sup with a friend; *cp. M. V.* ii. 5. 11, "*I am bid forth* to supper, Jessica."

288. **and your mind hold**, and you are still of the same mind, still wish to have me as your guest.

288, 9. **and your ... eating**, 'be' must be supplied from "if I be alive."

293. **He was quick ... school**, in his school days he showed himself of a quick, ready intelligence; for **mettle**, see note on i. 1. 62, in which passage Walker would here read 'metal,' as more in keeping with **quick**.

296. **However he puts ... form**, though he may now affect this sluggishness, dulness of character; for **however**, *cp. Lear*, iv. 2. 66, "*howe'er* thou art a fiend, A woman's shape doth shield thee." For **tardy form**, *cp. M. V.* ii. 2. 205, "sad ostent," *i.e.* show of gravity.

297-9. **This rudeness ... appetite.** This roughness of manner is but something which gives additional zest, piquancy, to his caustic wit, and so makes it more enjoyable to those who listen to him; *cp. T. C.* i. 2. 24, "his folly *sauced* with discretion."

300. **And so it is**, you are quite right; it is exactly as you say. Of **and** used in this way see other instances in Abb. § 97.

301. **if you please ... me**, if it is your pleasure, your wish, etc.

304. **think of the world**, ponder over the state of things in which we live; Rome being in a Roman's mouth synonymous with the world.

305-7. **yet I ... disposed**, yet I see (*i.e.* from what had passed in conversation between them) that your nature, honourable as it is, may be twisted from that to which it is inclined; the metaphor in **metal** is carried on in **wrought**, and Brutus' disposition is represented as being malleable by persuasion as metal is by the hammer; *cp.* i. 2. 163. For the omission of 'to' after **disposed**, see Abb. § 394.

307, 8. **therefore ... likes**; therefore it is well that noble minds should ever dwell with, associate with, those like themselves.

310. **doth bear me hard**, this expression, which occurs again ii. 1. 215, iii. 1. 157, is explained by Hales as = Cæsar barely endures me, bitterly dislikes me. It is used by Ben Jonson, *Catiline*, iv. 5. 60, "Ay, tho' he *bear me hard*, I yet must do him right."

311. 2. **If I were ... me.** If I were Brutus (and beloved by Cæsar), and Brutus were Cassius (and disliked by Cæsar), he should not turn and twist me, as I do him by working upon his high-minded fancies; the reference is to the appeal which he had

made to Brutus' love of freedom, an appeal by which he hopes he has secured Brutus' co-operation in the plot for murdering Cæsar. For **humour**, cp. ii. *H. IV.* v. 1. 180, "If I had a suit to Master Shallow, I would *humour* his men with the imputation of being near their master." Johnson refers **he** to Cæsar, and explains, "his love should not humour me, should not take hold of my affection, so as to make me forget my principles"; but the whole remainder of the speech shows that Cassius is congratulating himself on the scheme by which Brutus is to be won over, beloved though he was by Cæsar. Further, Johnson strains the meaning of **humour**, and we have nothing in the play to indicate that in any sense Brutus was 'humoured' by Cæsar.

313. **In several hands**, handwritings; to be taken with "writings" two lines below.

315, 6. **all tending**...**name**, the purport of all which shall be the high estimation in which Rome holds Brutus.

316, 7. **wherein**...**at**; and in these writings Cæsar's ambition shall be darkly hinted at; for **glanced**, cp. *M. N. D.* ii. 1. 75, "How canst thou thus for shame, Titania, *Glance at* my credit with Hippolyta"; and *A. Y. L.* ii. 7. 57, "The wise man's folly is anatomized Even by the squandering *glances* of the fool."

SCENE III.

1. **brought**...**home?** did you conduct Cæsar to his house? cp. *H. V.* ii. 3. 2, "lĕt me *bring thee* to Staines."

3, 4. **when all**...**unfirm**, when the earth, in its every movement, rocks and trembles like a thing which has no firm basis; **unfirm**, seems to be always used by Shakespeare, whether literally or figuratively, as 'unsteady,' 'not firmly fixed,' while "infirm" is 'weak,' literally, as in *Lear*, iii. 2. 20, "A poor, *infirm*, weak and despised old man," and 'not firm,' figuratively, as in *Macb.* ii. 2. 52, "*Infirm* of purpose." On the difference in meaning of *un-*, and *in-*, in composition, see Abb. § 442. In *Macb.* ii. 1. 56, speaking of the earth in its normal state, Macbeth apostrophizes it as, "Thou sure and *firm-set* earth." Craik explains **the sway of earth** as "the balanced swing of earth," *i.e.* as its condition is when not disturbed by such convulsions as Casca is describing.

6. **Have rived the knotty oaks**, have torn and split even the sturdiest of trees; cp. *M. M.* ii. 2. 16, "Merciful Heaven, Thou rather with thy sharp and sulphurous bolt Split'st the unwedgeable and *gnarled oak* Than the soft myrtle"; where "gnarled," from M. E. *knarre*, a knot in wood, is equivalent to **knotty** here; the 'knots' in wood being the hardest part, and the oak (which corresponds with the *sagûn*, or teak, of India) being the hardiest and sturdiest of English trees. For other instances of the irregular participial formation in **rived**, see Abb. § 344.

6-8. **and I have ... clouds**; cp. *Oth.* ii. 1. 11, 2, "For do but stand upon the foaming shore, The chidden billow seems to pelt the clouds"; **To be exalted**, *i.e.* **ambitious** to be, etc.

10. **a tempest dropping fire**, not an ordinary tempest, showering down rain, sleet, hail, however furiously, but one showering down fire. For the prodigies seen before the death of Cæsar, cp. *Haml.* i. 1. 113-20.

11. **a civil .. heaven**, a strife in which the different powers and forces of heaven were at variance with each other as the different powers and forces of a nation are at variance in civil wars.

12. **too saucy with the gods**, by their overweening insolence; **saucy** nowadays is used of petty impertinence only, especially such impertinence in language: in Shakespeare it generally means 'insolence,' 'impudence' of a more serious character.

14. **any thing more wonderful**, *i.e.* than you have already mentioned that makes you speak in language so alarming.

15. **you know ... sight—**. Craik conjectures "you *knew*," and Dyce reads "you'*d* know," with the same meaning, you would see at once that he was a slave. But there seems no necessity for any change. As Wright says, "It is simply a graphic touch"; 'a common slave and one you know well enough.'

17. **twenty torches**, *i.e.* a number of torches.

18. **Not sensible of fire**, feeling no heat.

19. **I ha' not ... sword**, *i.e.* only a minute or two ago; I have hardly had time since it happened to sheathe my sword; another graphic touch.

20. **Against**, over against, opposite to.

21. **Who**, for 'who' personifying irrational antecedents, see Abb. § 264.

22. **annoying**, injuring. 'Annoy' and 'annoyance' were in Shakespeare's day used in the sense of 'injure' and 'injury,' while at present they signify little more than 'vex' and 'vexation'; for the verb, cp. Marlowe, *Edward II.* iv. 3. 18, "But can my air of life continue long When all my senses are *annoyed* with stench?" for the subs., *K. J.* v. 2. 150, "And like an eagle o'er his aery towers To souse *annoyance* that comes near his nest." The word 'annoy' is derived from the Lat. phrase *in odio; est mihi in odio*, it is hateful to me; hence Span. *enoyo, enojo*, anger, offence, injury; Prov. *ennui, enoi*.

23. **Upon a heap**, in a knot; closely huddled together: **ghastly**, with terror-stricken faces.

25. **all in fire**, entirely enveloped in flames.

26. **the bird of night**, the owl, the "obscure bird," *Macb.* ii. 3. 64.

27. **Even at noon day**, owls (always regarded as ominous) being rarely seen abroad in the day time, the appearance of one of them at broad noon would be especially ominous.

29. **so conjointly**, had a single prodigy been seen, nothing much might have been thought of it, but so many occurring together must indicate something terrible about to happen; a 'prodigy' and a 'portent' both mean something which is indicative, prophetical, of a future event, especially a disastrous event; but in Lat. *prodigium* is generally used of some monstrous sign, *portentum* of some sign whether ordinary or monstrous.

30. **These are their reasons**, such and such are their reasons; Wright compares *A. W.* ii. 3, 1-6, "They say miracles are past: and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence it is that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear."

31, 2. **they are ... point upon**, they are things portentous to, etc. For similar transpositions of the adjective, see Abb. § 419*a*. **climate**, region originally a belt of the earth's surface contained between two given parallels of latitude; then, a region of the earth; later still, a region considered with reference to its weather; and nowadays the condition of a region as regards the weather, more especially as that weather affects human, animal, or vegetable life. For **point upon**, cp. *Oth.* v. 2. 46, "These are their *portents*, but yet I hope, I hope, They do not *point on* me."

33. **strange-disposed**, strangely disposed, of a strange character. Craik remarks, "We should now have to use the adverb in this kind of combination. If we still say *strange-shaped*, it is because there we seem to have a substantive for the adjective to qualify; just as we have in *high-mind-ed*, *strong-mind-ed*, *able-bodi-ed*, and other similar forms. In other cases, again, it is the adjective, and not the adverb that enters into the composition of the verb; thus we say *strange-looking*, *mad-looking*, *heavy-looking*, etc., because the verb is *to look strange*, etc., not *to look strangely* (which has quite another meaning)" ...

34. **after their fashion**, as they are wont to do.

35. **Clean from ... themselves**, entirely contrary to that which the things themselves purported; for **clean**, cp. *Cor.* iii. 1. 304, "This is *clean* kam (*i.e.* crooked) merely awry"; for **from**, = away from, and, so, opposed to, see Abb. § 158.

39, 40. **this ... walk in.** A sky so disturbed as this is, is not one to walk under, not one fit to walk under; for the ellipsis, see Abb. § 405.

42. **Your ear is good**, your hearing is acute in recognizing me by my voice: **what night**, what a night; the omission of the article is frequent in Shakespeare in exclamations of astonishment; cp. *Cymb.* iv. 4. 35, "*What thing* is it that I never Did see man die!"

45. **faults**, aberrations, eccentricities of behaviour, as shown in the prodigies before-mentioned.

48. **unbraced**, with my coat open, not buttoned or tied; cp. *Haml.* ii. 1. 78, "Lord Hamlet, with his doublet all *unbrac'd*."

49. **the thunder-stone**, "is the imaginary product of the thunder, which the ancients called *Brontia* ... It is the fossil commonly called the Belemnite, or Finger-stone, and now known to be a shell. We still talk of the *thunder-bolt*, which, however, is commonly confounded with the lightning. The *thunder-stone* was held to be quite distinct from the lightning, as may be seen from the song of Guiderius and Arviragus in *Cymb.* iv. 2. 270, '*Guid.* Fear no more the lightning-flash. *Arv.* Nor the all-dreaded *thunder-stone*.' It is also alluded to in *Oth.* v. 2. 235, 'Are there no stones in heaven, But what serve for the thunder?'" (Craik).

50. **cross**, what we now call 'forked' lightning, lightning that shoots through the sky in forked tongues, as opposed to 'sheet' lightning, by which a wide expanse of sky is lighted up; the former being dangerous, the latter harmless; cp. *Lear*, iv. 7. 35, "In the most terrible and nimble stroke Of quick, *cross* lightning."

52. **Even in ... of it.** Right in the path of its flashes.

54. **the part**, *sc.* that they should play; their duty.

56. **Such dreadful heralds**, such dreadful harbingers, forerunners of the wrath about to fall upon us.

57. **those sparks of life**, those quick perceptions, apprehensions; cp. above i. 2. 293.

59. **Or else you use not**, or, if you really possess them, you do not turn them to such use as you should.

60. **And put on ... wonder**, and assume fear (as a garment is assumed) and "hastily dress yourself in wonder, throw yourself into wonder as into a robe" (Wright); cp. *Macb.* ii. 3. 139, "Let's briefly *put on manly readiness*"; and 1. 7. 36, "Was the hope drunk *Wherein you dress'd yourself?*" Some editors adopt Jervis' conjecture 'case' for **cast**, but the latter seems the more forcible expression.

61. **strange impatience**, impatience of men's actions as shown by these prodigies; cp., with reference to other prodigies, *Macb.* i. 4. 5-10.

63. 4. **Why all . . kind.** a confusion of constructions between 'the cause *is* all these fires,' etc., and 'the cause *why* we must *wish* all,' etc. : **from quality and kind**, contrary to the disposition and nature : **kind**, = quality, nature, is very frequent in Shakespeare, *e.g. Temp.* ii. 1. 163, "nature should bring forth of its own *kind*."

65. **Why old . . calculate. fool**, here a verb, as in *R. II.* v. 5. 60, "while I stand *fooling* here"; *Cor.* ii. 3. 128, "rather than *fool* it so. Let the high office and the honour go": the folios read 'Why Old men, fooles [or fools] and,' etc. The reading in the text is Mitford's conjecture. Craik and Dyce follow the folios, explaining "why all persons, old and young, and the foolish as well as the wise, take part in such speculating and prognosticating."

66. **their ordinance**, that to which they were ordained, for which they were intended by nature.

67. **preformed faculties**, "faculties intended by original design for certain special ends" (Wright).

69. **these spirits**, the spirits with which they are animated so contrary to their nature : for the plural cp. *Mach.* i. 5. 27, "That I may pour my *spirits* in thine ear."

71. **some monstrous state**, some unnatural state of things, such as now prevails in Rome.

74. **opens graves**, *i.e.* and enables the ghosts of the dead to walk the earth.

75. **As doth . . Capitol.** Craik explains this "roars in the Capitol as doth the lion"; Wright thinks that Shakespeare had in his mind the lions kept in the Tower of London.

77. **prodigious**, portentous in the power which he has engrossed in himself, and which indicates some evil about to fall upon the state.

78. **eruptions**, outbreaks, freaks of nature ; cp. *1 H. IV.* iii. 1. 28, "Diseased nature oftentimes breaks forth In strange *eruptions*."

80. **Let it . . is** : never mind whom I mean.

81. **thews**, a plural substantive, sinews, strength : Also for merely habits, manners, "from A. S. *theáw*, habit, custom, behaviour . . The base is *thu*, evidently from the Teutonic base *tav*, to be strong, to swell . . It will thus be seen that the sense of bulk, strength, comes straight from the root, and is the true one" ... (Skeat, *Ety. Dict.*).

82. **woe the while** ! woe to the time ! alas, for the time !

83. **govern'd . . spirits**, cp. *M. V.* iv. 1. 134, "Thy currish *spirit govern'd* a wolf :" for **with**, = by, see Abb. § 193.

84. **Our yoke**, the yoke which we so submissively bear: **suffer ance** patient endurance; cp. *M. V.* i. 3. 111, "For *sufferance* is the badge of all our tribe."

86. **establish**, appoint by decree; cp. *Cor.* iii. 1. 201, "we were *established* the people's magistrate."

88. **save here in Italy**, except here in Italy (where, since the expulsion of the Tarquins, monarchy was a thing forbidden).

89. **I know ... then**: i.e. instead of wearing his dagger in its sheath by his side, he will sheathe it in his heart.

90. **Cassius ... Cassius**; i.e. by his suicide; cp. *Cymb.* v. 4. 7, 8, "The sure physician, death, who is the key To unbar these locks."

91. **Therein ... strong**, by giving them the power to free themselves, you make, etc.

93. **beaten brass**, hammered into the greatest hardness and sonority; cp. *3 H. VI.* ii. 2. 107, "The poop was *beaten* gold."

95. **Can be ... spirit**, can imprison the spirit when determined to be free; we still use such expressions as 'a *retentive* memory,' not could not say 'a memory retentive to facts,' etc. In the only other passage in which Shakespeare uses the word, *Tim.* iii. 4. 82 it has no object after it, "Have I been ever free, and must my house Be my *retentive* enemy, my gaol?" though "my *retentive* enemy" is equivalent to 'an enemy retentive to, or of, me.'

96. **these worldly bars**, these hindrances to freedom imposed upon it by mankind, viz. dungeons, chains, etc.

97. **power**, here a disyllable, in l. 102 a monosyllable.

98. **know ... besides**, let all the rest of the world know.

102. **to cancel his captivity**; cp. *Cymb.* v. 4. 25, "If you will take this audit, take this life And *cancel* these cold bonds," where Posthumus is praying for death as a liberation from imprisonment.

103. **And why ... then?** i.e. Caesar would not be a tyrant if he knew that men were ready and able as we are to free themselves by death.

106. **kinds**, mere boors, incapable of seeing their own real good.

107, 8. **Those that ... straws**, those that are in a hurry to kindle a mighty blaze, lay its foundation with weak straws, which quickly ignite; and so Cæsar, anxious to shine forth in all his splendour, make use of us as fitting materials for kindling the flame.

108. **what trash is Rome**, what utterly worthless stuff must Rome be when it serves no better purpose than, etc.; **trash** is,

here used in its original sense, which is "clippings of trees or (yet more exactly) the bits of broken sticks found under trees in a wood, and collected for firewood." ... (Skeat, *Ety. Dict.*).

109. **offal**, refuse; "formerly used of chips of wood falling from a cut log ... merely compounded of *off* and fall" (id.). Cotgrave explains *menüailles* by 'small ware, small *trash*, small *offals*.' Nowadays the word is used only of refuse meat.

112, 3. **perhaps ... bondman**, perhaps you to whom I have ventured to speak thus unguardedly are one of those who cheerfully wear their fetters.

114. **My answer ... made**, I shall have to answer for what I have said; pay the penalty of my boldness; cp. *H. V.* ii. 4. 123, "He 'll call you to so hot an *answer* of it."

115. **indifferent**, matters of no account.

116. **You speak to Casca**, *i.e.* to one who is far from being "a willing bondman."

116, 7. **to such ... That**, see Abb. § 279.

117. **no fleering tell-tale**, not a man who grins with mischievous glee as he betrays his friend; cp. *R. J.* i. 5. 59, "To *fleer* and scorn at our solemnity": **Hold, my hand**, stop, take my hand; the giving of the hand as a pledge of good faith was, and still is, a frequent custom.

118. **Be factious for redress**, busy yourself by joining with others in trying to obtain redress for, etc.; **factious**, which is now always used in a bad sense of those who allow themselves to be carried away by the bitterness of party spirit, faction, in Shakespeare's day meant 'joining a cause or party,' whether in a good or a bad sense, as well as 'dissentious,' 'rebellious': **griefs**, grievances; as very frequently in Shakespeare.

119, 20. **And I will ... farthest**, and I will set my foot as far as the foot of him who goes farthest, *i.e.* I will be behind no one in my efforts to second you.

121. **moved**, stirred up.

122. **Some certain**, some particular persons among, etc. Schmidt takes "some certain," which occurs frequently in Shakespeare, as equivalent merely to 'some,' but the phrase seems generally to indicate some special or well-known thing or fact.

123. **To undergo**, we now speak of undertaking a business, of undergoing a trial, an operation; but "undergo" is very frequent in Shakespeare for taking upon oneself, undertaking, *e.g. T. G.* v. 4. 42, "What dangerous action ... Would I not *undergo* for one calm look"; *Cymb.* iii. 5. 110, "*undergo* those employments wherein I should have cause to use thee."

124. **Of ... consequence,** the result of which, though honourable, would be dangerous ; for other instances of two adjectives combined together, the first being a kind of adverb qualifying the second, see Abb. § 2.

125. **by this,** by this time.

126. **Pompey's porch.** In B.C. 55 Pompey built the first stone theatre in Rome, near the Campus Martius. It was of great beauty and capacity, holding forty thousand persons, and in one of the porches about it was a statue erected by the city in honour of Pompey. According to Plutarch it was in this theatre, not in the Capitol, that Cæsar was assassinated.

127. **There is ... streets,** there is no busy movement, there are no people walking about, in the streets. Nowadays 'There is no walking' would mean 'it is impossible to walk.'

128. **the complexion,** the external appearance ; the word in its literal sense is now used only of the colouring of the human face : **the element,** the sky ; though used by Shakespeare, as here and in *T. N.* i. 1. 26, "The *element* itself, till seven times heat," in a serious sense, the word is in *T. N.* iii. 1. 67, ridiculed as an affectation of the time ; "who you are and what you would are out of my welkin, I might say '*element*,' but the word is overworn."

129. **favour,** appearance ; more usually appearance of the face ; see note on i. 2. 91. Used here with reference to **complexion.**

131. **Stand close,** keep concealed and make no noise : **awhile,** for the time ; strictly speaking, two words, O. E. *ane hwile,* (for) a while, a space of time.

132. **gait,** carriage ; manner of walking. "A particular use of the M. E. *gate,* a way ... It was clear that the word was thus used because popularly connected with the verb *to go ;* at the same time, the word is not really *derived* from that verb, but from the verb *to get*" (Skeat, *Ety. Dict.*).

133. **where,** whither.

134. **To find out you** ; cp. *Temp.* iii. 3. 56, "to belch up you" ; *R. III.* i. 3. 216, "And leave out thee" ; where, as here, the verb and the adverb are looked upon as forming a single word.

135, 6. **one incorporate ... attempts,** "one of our body, one united with us in our enterprise" (Craik) : Dyce adopts Walker's conjecture, 'attempt.' **Am I not stay'd for ?** Are not our associates waiting for me ? *i.e.* I am afraid I am late in attending the meeting.

137. **I am glad on 't,** replying to Cassius' remark that Casca had joined their body : **on** = of, as frequently.

138. **There 's two or three**, for the inflection in *-s* preceding a plural subject, see Abb. § 335.

142. **Be you content**, be satisfied; do not worry yourself on that account; cp. *Cymb.* v. 4. 102, "*Be content;* your low-laid son our Godhead will uplift."

143. **look you lay it**, take good care to lay it; **in the prætor's chair**, "His tribunal or chair, where he gave audience during the time he was Prætor, was full of such bills" (*i.e.* scrolls): 'Brutus, thou art asleep and art not Brutus indeed,'" (North's *Plutarch*, p. 112, ed. Skeat).

144. **Where Brutus ... it.** "*i.e.* 'where Brutus can (do nothing) *but* find it,' *i.e.* as we say, 'cannot *but* find it.' Possibly, however, *but* may be transposed, and the meaning may be 'Brutus only,' *i.e.* 'Brutus alone may find it'" (Abb. § 128). Craik explains "only taking care to place it so that Brutus may be sure to find it."

145. **set this up**, fix this up.

146. **old Brutus' statue**, that of Lucius Junius Brutus; see note on i. 2. 159: **all this done**, *i.e.* being done.

147. **Repair**, resort to, betake yourself to; from Lat. *repatriare*, to return to one's native country: 'repair,' in the sense of 'restore,' being from Lat. *reparare*, to prepare afresh, recover.

148. **Is**, for the inflection in *-s* preceding a plural subject, see Abb. § 335.

150. **hie**, hasten.

151. **bestow**, place; used also of persons, as in *Macb.* iii. 1. 30, "our bloody cousins are *bestow'd* in England." The word in this sense is almost obsolete.

154-6. **three parts ... ours**, we have almost won him over to our project already, and the next time we meet and talk with him we shall complete our conquest; for **three parts**, with a singular verb, *i.e.* the sum of three parts, cp. i. *H. IV.* ii. 2. 28, "Eight yards of uneven ground *is* three score and ten miles afoot with me," *i.e.* a distance of eight yards; **Upon**, at; **him**, reflexively.

159, 60. **His countenance**, his support as shown by his looks and his manner towards us: **like richest ... worthiness**, cp. *K. J.* iii. 1. 78, "To solemnize this day the glorious sun Stays in his course and plays the *alchemist*, Turning with splendour of his precious eye The meagre cloddy earth to glittering gold"; **alchemy**, the so-called science of transmutation of metals, from "the Arabic definite article *al*, prefixed to the late Gk. χημεῖα, chemistry, ... a late form of χυμεία, a mingling." .. (Skeat, *Ety. Dict.*).

162. **you have ... conceited**, you have estimated very accurately. "To *conceit* is another form of our still familiar *conceive*. And the noun *conceit*, which survives with a limited meaning (the conception by a man of himself, which is so apt to be one of over-estimation), is also frequent in Shakespeare, with the sense, nearly, of what we now call *conception*, in general"... (Craik).

164. **be sure of him**, make him sure, bind him fast to our cause.

ACT II. SCENE I.

2, 3. **I cannot ... day.** I cannot, by the progress that the constellations have made towards setting, conjecture how near it is to daytime; we should now say 'give, or make, *a* guess.'

3. **Lucius, I say!** Lucius, I again call you! said with impatience, as 'I say' in such circumstances is still used.

4. **I would ... soundly.** I wish I could be reproached for sleeping too soundly; *i.e.* I envy your freedom from care shown by your being able to sleep so soundly.

5. **When, Lucius, when?** an exclamation of impatience very common in the old dramatists; how long am I to wait for you to come? Cp. *R. II.* i. 1. 162, "*When*, Harry, *when?* Obedience bids I should not bid again."

7. **Get me a taper**, get a taper ready for me, *i.e.* lighted.

8. **call me here**, come and let me know that it is ready.

10. **It must be ... death**: the only way in which Rome can regain freedom is by his death: **for my part**, so far as I am concerned.

11, 2. **I know ... general**, I know no cause why I should bear a grudge against him individually except for the sake of the people at large; for **the general**, cp. *M. M.* ii. 4. 27, "and even so *The general*, subject to a well-wish'd king, Quit their own part"; and *Haml.* ii. 2. 457, "caviare to the *general*": **would be**, desires to be.

13. **How that ... question**: what effect his being crowned might have upon his nature, that is the question which needs to be debated.

14. **brings forth**, causes to come out from its hole and sun itself.

15. **that**, not, I think, the demonstrative, but the relative, pronoun. **Crown him?** suppose him crowned: **that**;—suppose

that done. The words are said slowly with a pause between the two clauses, indicating Brutus' deliberation over the matter.

17. **at his will**, if he is so inclined: **do danger**, do mischief; cp. *R. J.* v. 2. 20, "the neglecting it May *do much danger*"; *H. V.* iv. 3. 21, "We are enow To *do* our country *loss*."

18, 9. **The abuse ... power**, the misuse of a high position is manifested when it dissociates kindly feeling from the possession of power, makes the two things incompatible with each other; for **abuse**, cp. *R. J.* ii. 3. 20, "Nor aught so good, but strain'd from that fair use, Revolts from true birth, stumbling on *abuse*"; **Remorse**, in Shakespeare, is used more generally for 'pity,' 'tenderness of heart,' than in the modern sense of compunction of conscience for some evil deed.

19. **and ... Cæsar**, and to do him justice.

20, 1. **I have ... reason.** I do not remember any cases in which he has allowed his reason to be weighed down in the balance by his inclinations.

21. **a common proof**, a thing commonly proved; cp. *T. N.* iii. 1. 135, "for 'tis *a vulgar proof* That very oft we pity enemies."

22. **That lowliness ... ladder**, that humility is the ladder by which ambition while still in its infancy hopes to ascend.

24. **the upmost round**, the topmost step; **upmost**, a more correct form than the commoner word 'uppermost,' which is a comparative with the double superlative termination *m-ost*; **round**, properly, rung, A. S. *wrung*, the step of a ladder, one of the stakes of a cart, a spar.

25. **turns his back**, his physical attitude indicating that of his mind.

26. **the base degrees.** "The lower steps of the ladder—*les bas degrés* (from the Latin *gradus*) of the French. The epithet *base*, however, must be understood to express some thing of contempt, as well as to designate the position of the steps" (Craik). For **degrees**, in its literal sense, cp. *Cor.* ii. 2. 29, "his ascent is not by such easy *degrees*."

28. **Then ... prevent**, then, for fear he should do so, let us be beforehand with him and stop him: **the quarrel**, "the cause of complaint against him. The Latin *querela* technically denotes a plaintiff's action at law" ... (Wright).

29. **Will bear ... is**, cannot, in reference to what he now is, be made to appear a sufficient pretext; **colour**, in the sense of 'specious pretence,' 'appearance of right,' is very frequent in Shakespeare, and the figure in **bear colour** is that of a surface which will not take the colour which it is sought to put upon it; **is**, emphatic.

30, 1. **Fashion ... extremities**, let our "quarrel" against him take this shape, that his present power, if still further increased, would go to such and such extreme lengths; **these and these**, various extremities which the speaker has in his mind, but does not specify.

32. **And therefore** ... **him**, and therefore let us regard him.

33. **as his kind**, like those of his species; this explanation, given by M. Mason and Schmidt, seems preferable to that of Johnson, "according to his nature."

34. **in the shell**, before his power for mischief is developed.

35. **closet**, room in which he could be close, private.

36. **for a flint**, *i.e.* with which to strike a light to kindle the taper.

40. **the ides**, the folios give 'the first,' which Theobald corrected. Wright however, with great probability, thinks that 'the first' was what Shakespeare really wrote, he having in his mind a passage from North's *Plutarch*, "Cassius asked him if he were determined to be in the senate-house the *first* day of the month of March," etc.

42. **calendar**, almanack; from Lat. *calendarium*, an account book in which were entered the names of a person's debtors, with the interest due, that interest having to be paid on the *calends*, or first day of the months.

44. **exhalations**, meteors, shooting-stars; from Lat. *exhalare*, to draw up, because they were supposed to be drawn up from the earth by the sun; cp. *R. J.* iii. 5. 13, "It is some meteor *that the sun exhales.*"

45. **by them**, by the light they afford.

46. '**Brutus, thou sleep'st**,' *i.e.* figuratively; see note on i. 3. 143. **see thyself**, know yourself as you really are; become conscious of your powers and capacities.

47. **redress**, set right the wrongs under which Rome is suffering.

49. **Such instigations**, papers instigating me in the way this letter does.

51. **Thus** ... **out**, in this way I must make sense of it by filling up what is left blank by the words "stand under one man's awe."

54. **when he** ... **king**, when, though so little worthy of it, he bore the title of king.

56. **I make thee promise**, I promise you; we should now say 'a' or 'the' promise.

57. **If the** ... **follow**, if the redress which you desire is certain to be the result of my speaking and striking.

58. **Thy full petition**, all that you ask of me: **at the hand**, from the hand; to be joined with **receivest**.

61. **did whet** ... **Cæsar**, sharpened my animosity against Cæsar, gave edge to the apprehensions I already had as to Cæsar's power and his exercise of it.

64. **the first motion**, *sc.* in the mind; cp. *K. J.* iv. 2. 255, "The dreadful *motion* of a murderous thought."

65. **a phantasma**, a terrible day-dream; ordinarily the word means an apparition, but to this **the interim** could hardly be likened.

66. **The Genius** ... **instruments**. A writer in the *Edinburgh Review* for July, 1869, pp. 99, 100, remarks, "to anyone familiar with the physics and psychology of the time it would be at once evident that the *genius* is the reasonable soul or angel, and the *mortal instruments* the bodily powers through which it works, in particular the vital and animal spirits which are the medium of sensation and motion, and the physical organs of memory, imagination and discourse, which according to the current physiology were three several chambers in the brain. ... Being physically conditioned, the soul, though immortal, is disturbed by the perturbations of the lower faculties, especially of the senses and imagination. The purer energies of the soul are for a time paralysed, as it were, by any strong and sudden shock, sensuous or imaginative, 'function being smothered in surmise,' and the whole internal kingdom thrown into a state of commotion, until the disturbed and scattered powers are rallied and united for action." For **instruments**, applied to bodily powers or organs, cp. *Oth.* i. 3. 271, where Othello calls his eyes his "speculative and officed *instruments*."

67. **Are then in council**. Craik objects that if the "mortal instruments" be understood as the bodily powers or organs, they could hardly be said to "hold consultation with the genius or mind"; but **council** seems to mean nothing more than combination, co-operation, for a purpose to which the presence of both parties is necessary: **the state of man**, man regarded as a body politic; cp. *Macb.* i. 3. 140, "My thought, whose murder yet is but fantastical, Shakes so my *single state of man* that function Is smother'd in surmise."

68. 9. **suffers** ... **insurrection**, is paralyzed, as a kingdom is paralyzed when its different constituents are in a state of commotion and agitation.

70. **'tis your** ... **door**, the person at the door is, etc.; **it**, used indefinitely.

72. **moe**, according to Skeat, the modern E. *more* does duty for two M. E. words which were, generally, well distinguished, viz. *mo* and *more*, the former relating to number, the latter to size.

73. **pluck'd about their ears**, pulled down over their ears; Wright points out that Shakespeare dresses his Romans in the slouched hats of his own time.

74. **buried ... cloaks**, their heads being held down so that the collars of their cloaks almost entirely hid them.

75. **That**, so that; **may**, can.

76. **By any mark of favour**, by any distinctive feature; for **favour**, see note on i. 2. 91.

77. **They are the faction**, they are our fellow conspirators; **faction**, though often used, as here, and almost always now, in a bad sense, also had in Shakespeare's day the neutral sense of adherents to a cause whatever its nature.

78, 9. **Sham'st ... free?** Are you ashamed to show yourself in your real colours even by night, when evil things are most at large, when you would find so much abroad to keep you in countenance? For **evils**, cp. *Lucr.* 1250, "Cave-keeping *evils* that obscurely sleep"; and *Macb.* iii. 2. 53, "night's black agents": **then**, if so.

81. **To mask ... visage**, to conceal, as by a mask, the real appearance of your monstrous nature.

81, 2. **Seek none ... affability**, it is better that you should seek no such concealment, but should mask your looks in smiles, etc. Cp. *Macb.* i. 7. 81, "Away, and mock the time with fairest show: False face must hide what the false heart doth know."

83. **path**, if the true reading, must mean 'walk'; Steevens quotes two instances from Drayton of the verb used with a cognate accusative, but none have yet been cited of its intransitive use. Various emendations have been proposed, *e.g.* 'march,' 'put,' 'pall,' 'walk,' 'pass,' 'pace,' etc.: **thy native semblance on**, wearing the appearance that properly belongs to you.

84. **Erebus**, a word, meaning darkness, which is applied in classical mythology to the dark and gloomy space under the earth, through which the shades pass into Hades: **were**, would be.

85. **To hide ... prevention**, to hide (and so protect you) from being seized upon before you can carry out your designs. "To *prevent* is to come before, and so is equivalent in effect with *hinder*, which is literally to make behind. I make that behind which I get before" (Craik).

86. **too bold ... rest**, in intruding upon you when you might be expected to be sleeping; for **bold upon** Wright compares *Adv. of Learn.* ii. 23. 6, "Here is noted, that whereas men in wronging

their best friends used to extenuate their fault, as if they mought presume or be *bold upon them.*"

87. **Good morrow**, good morning; **morrow**, M. E. *morwe*, morning, with the change of *-we* into *-ow*.

88. **this hour**, for an hour or more.

90. **and no man here**, and there is no man here.

92. **had but that** .. **yourself**, only thought as highly of your capacity and power for good as they do.

98, 9. **What** ... **night?** What are the anxieties which keep you from your rest this night? **watchful cares**, cares which cause you to keep awake; cp. *T. G.* i. 1. 31, "With twenty *watchful*, weary, tedious nights."

100. **Shall I** ... **word?** may I be allowed permission to say a word?

103. **yon gray lines**, those first streaks of dawn.

104. **fret**, the substantive 'fret' is "a term in heraldry, meaning 'a bearing composed of bars crossed and interlaced,'" and the various words related to the O. F. *frete*, from which 'fret' comes, are, according to Skeat, ultimately from the Low Latin *ferrata*, an iron grating. Cp. *Haml.* ii. 2. 313, "This majestical roof *fretted* with golden fire." There is also a verb 'to fret,' from A. S. *frætwan*, to adorn.

105. **You shall confess** ... **deceived.** I will prove to you that you are both wrong.

107, 8. **Which is** ... **year.** "Casca means that the point of sunrise is as yet far to the south (of east) weighing (that is, taking into account, or on account of) the unadvanced period of the year" (Craik); **growing upon**, gaining on, encroaching upon.

110, 1. **and the high** ... **here**, and the due east is, like the Capitol, in the exact direction in which I am now pointing my sword. "It is worth remarking that the Tower which would be the building in London most resembling the Capitol to Shakespeare's mind, was as nearly as possible due east of the Globe Theatre on Bankside. There is no reason to suppose that he troubled himself about the relative positions of Brutus's house and the Capitol, even if the site of the former were known" (Wright).

112. **Give me** ... **one.** As an assurance of your good faith and determination, give me your hands from first to last, one by one.

114-6. **if not** ... **weak**, if the troubled looks that men wear, if the torture our souls have undergone, if the abuses which are prevalent in the present state of things,—if these, I say, are so insufficient to bind us together that we must needs have recourse to an oath, then it would be better that we should separate at

once, and abandon the idea of resisting the tyranny to which we are subject. There is a confusion of constructions between 'if the face of men, the sufferance, etc.,—if these be *not* motives sufficiently strong,' and 'if the face of men, the sufferance, etc.,—if these be motives weak.' For **sufferance**, cp. *M. M.* iii. 1. 80, "And the poor beetle, that we tread upon, In corporal *sufferance* finds a pang as great As when a giant dies": **betimes**, in good time, before it is too late; literally, 'by times,' the final *-s* being the sign of the genitive case.

117. **And every ... bed**; And let every man hurry home to his bed now not occupied (as it ought to be at this time of the night).

118. **So let ... on**, let tyranny with its lofty, supercilious, looks, go on unhindered in its course; but there is, no doubt, in **high-sighted** and **range** the allusion which Wright points out to "an eagle or bird of prey, whose keen eye discovers its victim from the highest pitch of its flight."

119. **by lottery**, according as in the lottery of fate his turn may come: **these**, *sc.* motives.

120. **bear fire enough**, have in themselves that heat which is required to, etc.

121. **to steel**, to make hard and rigid, with a reference to the action of fire in the conversion of iron into steel.

123. **What need we**, what need have we? why should we need? *i.e.* we have no need: **any spur**, cp. *Macb.* i. 7. 25, 6, "I have no *spur* To *prick* the sides of my intent."

124-6. **what other ... palter**? what other bond beyond the fact that Romans, who may be trusted not to betray a secret, have given their word, and will not be guilty of any shuffling? For **secret**, cp. *M. A.* i. 1. 212, "I can be as *secret* as a dumb man"; **palter**, To 'palter' is to dodge, shift, shuffle; and, according to Skeat, appears to be formed from the Scand. word *palter*, rags, refuse, a diminutive of which is found in the adjective 'paltry.'

127, 8. **Than honesty ... it**? than the engagement by which honourable men have bound themselves to honourable men that a certain thing shall be done, or that they will perish in the attempt.

129. **Swear**, administer oaths to; cp. v. 3. 38: **cautelous**, crafty, wary to a degree approaching treachery. The Latin *cautela*, a diminution of *cautio* (originally a law-term meaning a caution, security), indicates the pettiness of the caution which degenerates into suspicion, and so into shiftiness.

130. **carrions**, wretched fellows with no life or spirit in them; cp. *H. V.* iv. 2. 39, "Yon island *carrions*, desperate of their bones," where it is the physical wretchedness that is referred to.

130, 1. **such ... wrongs**, such poor wretches as are so accustomed to be maltreated that they accept without a murmur, and almost invite, injuries; for **such ... that**, see Abb. § 279.

133. **The even virtue**, the firm and steady virtue, subject to no fluctuations; Schmidt explains "without a flaw or blemish," in which sense the word is used in *H. VIII.* iii. 1. 37, "I know my life so *even*."

134. **insuppressive**, for adjectives in *-ive* with a passive sense, see Abb. § 445,

135. **To think**, by thinking; the infinitive used indefinitely: **or ... or**, see Abb. § 136; **our cause or our performance**, the justice of our cause or the manner in which we execute our design.

137. **and nobly bears**, and may be proud of bearing.

138. **Is guilty ... bastardy**, shows that it is no true Roman blood; **several**, separate, distinct; see note on iii. 2. 10.

141. **sound**, endeavour to find out what his views are; a metaphor from ascertaining the depth of water by means of a plummet line. The derivation of the word is uncertain, but it has no connection with either the substantive or the adjective of the same spelling.

142. **will stand ... us**, will stand firmly by us; will throw his whole strength into our cause.

145. **Will ... opinion**, will make men think well of us and our actions; get us a good character. Wright points out that the word **silver** suggested **purchase** and **buy**.

147. **It shall ... hands**, it is certain to be said by men that we were executing what his ripe wisdom planned.

148, 9. **Our youths ... gravity**, no one will recognize in the act our youth and wildness (and condemn it on account of that youth and wildness), for his well-known gravity will be a cloak under which we shall be sheltered; **youths**, the plural of an abstract noun, as frequently in Shakespeare; **no whit**, in nothing, *i.e.* in no wise; hence 'naught,' A. S. *nawiht*, no whit.

150. **break with him**, communicate our project to him; cp. *K. J.* iv. 2. 227, "I faintly *broke with thee* of Arthur's death"; *M. A.* ii. 1. 310, "I have *broke with* her father."

153. **Indeed he is not fit**, he is not a fit person to be told of our intentions.

154. **touch'd**, a euphemism for 'killed'; cp. *Macb.* i. 7. 20, "The deep damnation of his *taking off*"; **but only**, a frequent pleonasm in Shakespeare,

155. **well urged**, that is a good suggestion of yours; viz. the

suggestion that there are others besides Cæsar whom it would be well to get rid of at the same time.

157. **of him**, in him, as regards him; cp. *A. W.* i. 1. 7, "You shall find *of the King* a husband."

158. **A shrewd contriver**, a malicious schemer; **shrewd**, originally meaning 'accursed,' 'depraved,' came to be applied more especially to a scolding woman; then to mere sharpness whether of the tongue or the intellect, which last sense is that in which it is now chiefly used; for **contriver**, cp. *A. Y. L.* i. 1. 151, "a secret and villanous *contriver* against me"; *Macb.* iii. 5. 7, "The close *contriver* of all harms."

158-60. **and you know ... all**; and you are well aware that the means at his command, if he turn them to the best account for his own purposes, are sufficient to enable him to injure us materially; for **annoy**, see note on **i. 3. 22.**

164. **Like ... afterwards**; *i.e.* we shall be accused of murdering Cæsar in an outburst of passion, and of displaying a malignancy of feeling in condemning his adherents to a similar fate; **envy**, as generally in Shakespeare, in the sense of 'hatred,' 'malignant feeling.'

167. **stand up**, are in arms against: **the spirit**, emphatic.

169, 70. **O, that ... Cæsar**, would that it were possible to get at Cæsar's spirit without dismembering Cæsar's body; for **come by** = get possession of, cp. *M. V.* i. 1. 3, "But how I caught it, found it, or *came by* it."

171. **gentle friends**, note the epithet: Brutus is advising against blood-thirstiness.

175. **as subtle masters do**, cp. the speeches of Exton and Bolingbroke, *R. II.* v. 6. 30, etc., and that of King John to Hubert, *K. J.* iv. 2. 208, etc.

176. **their servants**, those whose service they have employed to effect their evil purposes; here, their bodily organs.

177. **after**, see note on **i. 2. 76.**

177, 8. **This shall ... envious**; if we act in this way, it will appear that our action was one dictated by necessity, not by any feelings of personal hatred.

179. **Which so appearing**, and our object and action being seen in this light.

181. **for**, as regards.

183. **Yet I fear him**, *i.e.* what he may do to avenge Cæsar.

184. **ingrafted**, deeply seated. In grafting, an incision is made in the bark of one tree in which is fixed the bud of another, that is to give it fresh virtues, and which thus becomes part and

parcel with it; so, *W. T.* iv. 4. 92-5, "You see, sweet maid, we marry A gentler scion to the wildest stock And make conceive a bark of baser kind By bud of nobler race." The form 'graft,' as a verb, is due to a confusion with 'graffed,' the p.p. of 'graff'; in *R. III.* iii. 7. 127 we have the p.p. correctly used, "Her royal stock *graft* with ignoble plants."

186, 7. **all that ... himself**, he can do nothing to any one but himself; **take thought**, abandon himself to melancholy; cp. *A. C.* iii. 13. 1, "*Cleo.* What shall we do, Enobarbus? *Eno. Think*, and die."

188. **And that ... should**, and it would be a hard task to him that he should do so; that would be about the last thing he would think of doing; **given**, addicted.

189. **wildness**, dissipation, riotous living; cp. *H. V.* i. 1. 64, "And so the prince obscured his contemplation Under the veil of *wildness.*"

190. **There is no fear in him**, there is nothing to fear in him; nothing to cause us fear.

191. **For he ... hereafter.** For, if he lives (is allowed to live), he will before long treat this deed of ours merely as a subject for merriment. Of course the clock striking is an anachronism.

192. **stricken**, for other instances of irregular participial formations, see Abb. § 344.

194. **Whether**, see note on i. 1. 66.

196, 7. **Quite ... ceremonies**, entirely in opposition to the opinion he once held so strongly in regard to freaks of imagination, dreams and omens. Mason and Schmidt give 'general' as the meaning of **main**, but it seems better to take it as that by which he was mainly influenced; **fantasy**, the older form of 'fancy.' Malone explains **ceremonies** as "omens or signs deduced from sacrifices and other *ceremonial* rites"; and compares ii. 2. 14, "Cæsar, I never stood on *ceremonies*, Yet now they fright me."

198. **apparent**, manifest to all; cp. i. *H. VI.* ii. 1. 3, "by some *apparent* sign Let us have knowledge at the court of guard."

199. **unaccustom'd**, unusual; that to which we are not accustomed.

200. **augurers**, the more common form of the word in Shakespeare, though he uses 'augurs' also, *Sonn.* cvii. 6, *Phœn.* 7.

201. **hold him from**, keep him from coming to.

203. **o'ersway him**, over-rule his determination.

203-7. That is, he is fond of hearing stories how the mightiest of the brute creation may be deceived by the wiles employed

against them, and of contrasting their liability to be thus misled with his own immunity from any such weakness.

204, 5. **That unicorns ... holes.** "Unicorns are said to have been taken by one who, running behind a tree, eluded the violent push the animal was making at him, so that his horn spent its force on the trunk, and stuck fast, detaining the beast till he was despatched by the hunter" (Steevens); who quotes from the *Faery Queene*, ii. 5. 10, and from Chapman's *Bussy D'Ambois*, ii. 1. 120-4, two passages, in the former of which the unicorn attacks a lion, and in the latter a man, and in both cases is taken by the same device. "Bears," adds Steevens, "are reported to have been surprised by means of a *mirror*, which they would gaze on, affording their pursuers an opportunity of taking the surer aim." The capture of elephants by means of pits dug for them will be familiar to Indian students.

206. **toils**, snares, nets.

208. **being ... flattered**, though at that very moment he is being most signally deceived by flattery in believing me when I tell him that he, unlike other men, is not susceptible to flattery.

209. **Let me work**, leave it to me to work upon Cæsar.

210. **For I can ... bent**, for I can turn his mind in the direction which is natural to it, viz. that of believing what he wishes to believe; as in fact Decius does in ii. 2. 83, etc., by interpreting Calphurnia's dream in a favourable sense; for **bent**, cp. *W. T.* i. 2. 179, "To your own *bents* dispose you."

212. **there**, at his house: **to fetch him**, to conduct him.

213. **By the eighth hour**, eight o'clock in the morning; though 'the eighth hour' by Roman computation would mean two o'clock in the afternoon, their day beginning at six a.m.; **the uttermost**, the very latest hour.

215. **bear Cæsar hard**, see note on i. 2. 310.

216. **rated**, chid, scolded.

217. **have thought of him**, *sc.* as a fit and proper person to join our conspiracy.

218. **by him**, "by his house. Make that your way home" (Malone).

220. **Send him but hither**, only send him here; for similar transpositions, see Abb. § 420: **fashion him**, shape him to our purpose; cp. ii. 1. 30.

221. **upon 's**, upon us; the elision is common with both prepositions and verbs.

224. **fresh and merrily**, *i.e.* freshly and merrily; for the ellipsis of the adverbial inflection, see Abb. § 397.

225. **Let not ... purposes**, let us not by our looks betray our purposes; let us not in our looks assume a garb of anxious and terrible intention; for **put on**, in this sense, cp. i. 2. 227. Craik quotes *Mach.* i. 5. 64-7, "To beguile the time, Look like the time; bear welcome in your eye, Your hand, your tongue; look like the innocent flower, But be the serpent under it."

226. **bear it**, carry yourselves; **it** used indefinitely; see Abb. § 226.

227. **untired spirits**, unflagging animation and liveliness; **formal constancy**, "dignified self-possession" (Wright); cp. ii. *H. IV.* v. 2. 133, "*formal* majesty."

229. **It is no matter**, it does not matter, is of no importance.

230. **honey-heavy dew**, Dyce follows Singer's and Collier's MS. Correctors in reading 'heavy honey-dew,' 'honey-dew' being a well-known glutinous deposit upon the leaves of trees; but this seems a very prosaic change, **honey-heavy**, *i.e.* as heavy as honey, marking the difference between the heavy dew of sleep which had fallen upon Lucius' eyes and the dew which falls so lightly upon leaves, etc.

231. **figures**, images outlined in the mind; cp. *M. W.* iv. 2. 231, "if it be but to scrape the *figures* out of your husband's brains"; i. *H. IV.* i. 3. 209, "He apprehends a world of *figures* here But not the form of what he should attend": **fantasies**, fantastical, unreal, anxieties.

232. **draws**, carrying on the metaphor in "figures"; cp. *Macb.* iii. 4. 62, "the air-*drawn* dagger."

235, 6. **It is not ... morning.** It is not conducive to, nor for the good of, your health that you should expose yourself, while yet in so weak a state, to the bleak morning air.

237. **ungently**, unkindly; showing no consideration for my feelings when I should awake and find you gone.

238. **Stole**, for the curtailed form of past participles, frequent in Elizabethan English, see Abb. § 343: **yesternight**, last night; "we keep 'yesterday,' but have lost in ordinary language its counterpart" ... (Wright).

240. **Musing**, in deep meditation: **across**, crossed.

242. **You stared ... looks**, you looked angrily at me for having ventured to interrupt your thoughts by questioning you upon them.

243. **urged you further**, continued to press you on the subject: **scratch'd your head**, as still in perplexity.

245. **Yet ... yet**, still ... still.

246. **with an angry wafture**, waving your hands with an angry gesture; **wafture**, not elsewhere used by Shakespeare.

187. *Give thee for me*, instead *given me that I*, etc.

188. *to encrease*, to increase.

190. *Which seem'd*, which already seemed.

191. *an effect of sorrow*, merely the result of some temporary regret.

192. *Which wrinkles*, etc., to which every man is liable at one time or another; *wrinkles* and *furrows* are used by Shakespeare indifferently, e.g. *2 Henry IV.* iii. 1, 'Some fourscore and ten I can remember well,—Sometimes the brow of kingly Richard's, scowling upon the hapless Bolingbroke,' etc.

193. *And could*, etc. And if that could [sorrow] ever allow us grace to afford us pleasure (by reminding us of our faults), I should not recognize you, soldiers, for 'Dejection,' a thing too base to be recognized.

197. *Into my land*, for the consideration of the pronoun *whereof*, see Abbott, § 12.

198. *he would*, etc. He would gladly take the necessary measures to obtain, recover it, but cause by no means to [*Malone*].

Or, perhaps, misheard or misread for *Nor*, i.e. 'I, for my part, I beg to refuse proposal from dishonour to me.'

202. *unmeasur'd*, see note on I. 2. 81. *vaste of the heauens*, i.e. of the heavens' vast expanse.

203. *vaste*, used according to Abbott, sometimes with the accent on the first syllable, sometimes on the second; here the former, as the preceding *Fly* so shows.

207. *To stare*, eagles to challenge the permitted tyranny which issued from the ground during the night.

211. *I am perish*, *drowned*? And so to speak, while the sun is up, when the beams of the sun have just dispersed the mists and vapours raised, and which at that moment hinder it from seeing each other, to become the witnesses? Theobald, on M. N. D. ii. 1. 196, has shown that 'drowned' was not confined in sense as it is now to one particular form of death, but covered all affections of the mucous membrane, such as catarrhs and colds.

216. *For here*, etc. And the evidence from which you are suffering is more natural troubles; but *these* troubles which cannot succeed. Theobald.

218. *To which*, of which I, by virtue of being your wife, am entitled to share.

221. *I shame you*, I adjure you, as by a spell of enchantment.

224. *That you*, etc., that now you reveal to me who am part and parcel of yourself, half of your being.

275. **heavy**, *sc.* of heart.

276. **Have had ... you**, have been allowed access to you.

279. **if you ... Brutus**, if you deserved the epithet you have applied to me, *sc.* gentle.

280, 2. **Within the bond ... you?** In the contract of marriage by which we were made one, is there a proviso that I should be kept in ignorance of all your secrets? **excepted**, used as in legal phraseology; cp. *R. II.* i. 1. 72, "Which fear, not reverence, makes thee to *except*."

283. **But ... limitation**, only, so to speak, in a way, to a certain extent, and in some limited sense; cp. *M. W.* i. 1. 106, "Sir, he doth *in some sort* confess it," *i.e.* not fully but with some reservation.

284, 5. **To keep ... sometimes**; to be with you constantly at meals, etc., to be little better than a mere household drudge; **keep**, in the sense of 'live,' 'dwell' is very common in Elizabethan writers.

287, 8. **As dear ... heart**; imitated by Gray in his *Bard*, l. 41, "Dear as the ruddy drops that warm my heart:" **visit**, come and go about.

290, 1. **but withal ... wife**, but at the same time a woman whom one of such high rank as Brutus thought worthy to be his wife.

293. **well-reputed**, of high and stainless reputation; cp. *M. V.* i. 1. 166, "Her name is Portia, nothing undervalued To Cato's daughter, Brutus' Portia."

294. **no stronger**, *sc.* morally and mentally.

297. **I have ... constancy**, have put my endurance to a strong trial; cp. i. *H. VI.* i. 2. 94, "Only this *proof* I 'll of thy valour *make*," and for **constancy**, *Macb.* ii. 2. 68, "Your *constancy* Has left you unattended."

298. **Giving ... wound**, *i.e.* voluntarily giving, etc.

299. **patience**, firmness, endurance.

303. **by and by**, in a short while.

305. **All my ... thee**, I will fully explain to you everything that has so closely occupied my mind; or, perhaps, all the affairs in which I have embarked.

306. **All the ... brows.** The meaning of that seriousness which you saw so plainly written in my looks; cp. *Macb.* i. 5. 63, 4, "Your face, my thane, is as a book where men May read strange matters"; **charactery**, written characters, cp. *M. W.* v. 5. 77, "Fairies use flowers for their *charactery*."

307. **Who 's that knocks**, for the omission of the relative, see Abb. § 244.

308. **would speak**, desires to speak.

309. **Caius ... of**, said to himself; evidently Caius, etc.

310. **how**? an exclamation of astonishment at seeing one whom he knew to be so ill out of his house at such an hour.

311. **Vouchsafe**, deign to accept; more generally used of granting; literally, vouch or warrant safe, the two words being run together into one.

312, 3. **O, what ... kerchief**, *i.e.* if you had had any choice in the matter, you would have chosen any other time than this to be an invalid; **kerchief**, F. *couvre-chef*, from *couvrir*, to cover, and *chef*, head.

315. **worthy ... honour**, deserving to be called honourable.

316, 7. **Such an ... of it.** Such an exploit as you describe I have in hand (and would tell you of it) if you were in a state of health to hear of it (and take part in it, as I am sure you would); **exploit**, accented on the latter syllable.

319. **discard my sickness**, *sc.* by discarding that which indicated his sickness, viz. his kerchief. Wright compares ii. *H. IV.* i. 1. 145-9: **Soul of Rome**! thou who art the life of Rome.

321. **exorcist**, here, as 'exorciser,' *Cymb.* iv. 2. 276, used of one who raises spirits; more generally and more properly of one who delivers a person from the evil spirit with which he is possessed.

322. **mortified**, that before was almost dead within me; cp. *H. V.* i. 1. 26, "his wildness, *mortified* in him, seem'd to die too."

323. **things impossible**, obstacles that seem insuperable.

324. **What 's to do**? What is there to be done? For the infinitive active where we use the passive, see Abb. § 359; and for the ellipse after **is**, § 405.

325. **whole**, healthy, sound.

328, 9. **as we are ... done**, while we are on our way to him whom we must make sick: **Set on your foot**, advance your foot, set forth on your way.

SCENE II.

1. **Nor heaven ... have been**, Wright points out that usually in Shakespeare **nor ... nor**, = neither .. nor, are followed by a singular verb; and this is the logical construction.

5. **present**, immediate ; as ' presently ' in Shakespeare generally means ' at once,' not ' in a short time,' as nowadays.

6. **their opinions of success**, the opinions, as to my being successful in my undertaking, which they form from the circumstances attending the sacrifice. The principal points observed by the *haruspices*, or interpreters of signs, were the manner in which the victim approached the altar ; the nature of the intestines (see ll. 39, 40 below) ; the nature of the flame which consumed the sacrifice ; **success**, here, probably, a prosperous issue ; the word is however more common in Elizabethan English for an issue whether good or bad, and in Shakespeare is qualified by such adjectives as ' good,' ' bad,' ' best.'

8. **think ... forth ?** are you mad enough, in spite of the omens and portents which we have witnessed, to entertain the idea of going to the Capitol to-day ?

10. **shall forth**, the verb of motion is frequently omitted with adverbs.

11. **Ne'er ... back**, never ventured to threaten me to the face.

12. **they are vanished**, the present tense marks their immediate disappearance, the disappearance which is simultaneous with their seeing the face of Cæsar.

13. **stood on ceremonies**, paid any heed to omens ; see note on ii. 1. 197.

16. **Recounts**, *i.e. who* recounts : **watch**, " Shakespeare was thinking of his own London, not of ancient Rome, where the night watchmen were not established before the time of Augustus " (Wright).

18. **And graves ... dead**, cp. *Haml.* i. 1. 113-6.

19. **Fierce ... clouds**, Malone quotes Marlowe's ii. *Tamburlaine*, iv. 2. 127-30, " Making the meteors that like armed men Are seen to march upon the towers of heaven, Run tilting round about the firmament, And break their lances in the air."

21. **drizzled blood**, dropped blood, like fine rain ; cp. *Haml.* i. 1. 117.

22. **hurtled**, dashed against one another ; Gray in his *Fatal Sisters*, l. 4, has again imitated Shakespeare, " Iron sleet of arrowy shower *Hurtles* in the darkened air."

25. **beyond all use**, beyond everything to which we have been accustomed, anything we have known in times past.

26, 7. **What can ... gods ?** Nothing, the fulfilment of which is determined upon by the gods, can be avoided by any care on the part of man.

27, 8. **for these ... Cæsar**, for these omens are meant for the

world in general as for me personally ; do not portend any evil to me specially.

30, 1. **When beggars ... princes.** When beggars die, the event is not foretold by the appearance of comets in the sky ; but in the case of princes, the very heavens announce their death. Wright points out that here the word **blaze**, *sc.* proclaim, "is designedly used with a reference to its other meaning, for among the portents observed were comets or blazing stars." He also quotes i. *H. VI.* i. 1. 1-5, and for **blaze**, *Venus and Adonis*, 219, and *R. J.* iii. 3. 151.

32. **die many times**, go through all the agonies of death repeatedly.

38. **They would ... to-day**, they desire, strongly advise, that you, etc.

39. **the entrails**, see note on l. 5. The fact that the animal had no heart would of course be regarded as highly portentous.

41. **in shame of cowardice**, in order to put cowardice to shame, by showing that a man, who, from fear, should desist from doing what he thought he ought to do, was no better than a beast without a heart.

42. **should be**, Craik compares *M. V.* i. 2. 100, 1, "If he should offer to choose, and choose the right casket, you *should* refuse to perform your father's will, if you should refuse to accept him ; see Abb. § 322.

44. **danger**, personified.

46. **litter'd**, a term properly used of animals.

48. **shall**, emphatic, is determined to.

49. **is consumed in confidence**, is utterly destroyed, as by fire, in the heat of your over-rash assurance.

50. **call it**, say that it is.

54. **upon my knee**, kneeling I entreat you.

56. **for thy humour**, to gratify your whim.

57. **he shall tell**, I will employ him to tell.

58. **hail** is properly an adjective, whole, sound ; **all hail**, may you be well in every way ! From the words being so constantly joined, Shakespeare in *Macb.* i. 5. 56, *Cor.* v. 3. 139, uses them as a compound substantive.

60. **in very happy time**, exactly at the right moment.

61. **To bear my greeting**, to convey my message.

63. **Cannot, ... falser**, to say that I cannot, would be a lie ; to say that I dare not, a still greater lie.

66, 7. **Have I ... truth?** Have I shown my courage in so many

a fight with the result that I should now shrink from openly speaking the truth to old men like the senators? Do you suppose that after all the proofs I have given of my courage in so many dangers, I am likely now to fear in what way the senators may take my refusal to come! **afeard**, afraid.

69. **let me ... cause**, give me some reason that I may deliver to them.

71. **The cause is in my will**, so far as they are concerned, it is enough that I have determined not to come.

75. **stays me at home**, has by her urgent entreaties persuaded me to remain at home; for **stays**, = detains, cp. *T. G.* ii. 2. 15, "That tide will *stay* me longer than I should."

76. **to-night**, last night, as in *M. V.* ii. 5. 18, "For I did dream of money-bags *to-night*." **To-night** is properly 'for the night,' and therefore does not necessarily refer to the present more than to the past: here the folios have *statue*, for which, following the Cambridge editors, I have given **statuë**, a form found in Heywood's *Troja Britannica*, as is *heroë* in Ben Jonson's translation of Horace, *Ars Poetica*, l. 162, 'It will much differ if a god speak, than, Or a *heroë*.' Most modern editors adopt Steevens' conjecture, *statua*, a form frequently used by Elizabethan writers, even when there is no metrical need of a trisyllable.

78. **Did run pure blood**, sent forth nothing but blood; for **run**, in this sense, cp. below iii. 2. 193, and ii. *H. VI.* iv. 6. 4, "*running* nothing but *claret wine*."

80, l. **And these** .. **imminent**, and these actions which she saw in her dream, she interprets as warnings and portents of evils about to fall upon me. I have followed Hanmer and Dyce in reading **Of** for 'And' in l. 81.

83. **It was** ... **fortunate**, so far from the dream being ominous, it was one indicating good fortune.

85. **in many pipes**, from the spouts of many pipes.

88. **Reviving blood**, blood which shall renew the strength of Rome.

89. **tinctures**, Johnson having explained this as an heraldic term, Malone and Steevens dissent from him, and take the word to refer to the custom of dipping handkerchiefs in the blood of those who were regarded as martyrs. But the close connection with the heraldic term **cognizance**, *i.e.* distinguishing badges or devices, makes it probable that in **tinctures** Shakespeare had both meanings of the word in his mind. Walker, *Shakespeare's Versification*, p. 243, etc., has shown that frequently in the case of words ending in *-s*, *se*, *ss*, *ce*, and occasionally in *sh*, *ze*, the plural is in Shakespeare found without the usual addition of *s* or *es*, and **cognizance** here is probably an instance.

91. **And this way ... it.** And the interpretation you have given of it is a satisfactory one.

92. **I have ... say**, I have, *as you will more fully allow* when you have heard what information I bring you.

93. **concluded**, resolved, determined; a word in this sense almost obsolete in England, though in frequent use in America.

96-9. **Besides ... dreams.** Moreover, men will be ready to taunt you by derisively saying "Break up," etc.; the taunt will be one which will come readily to their lips as well fitting the circumstances. For **Apt**, see note on iii. 1. 160.

100. **shall they not whisper**? is it not certain that they will whisper? does it not necessarily follow that they will whisper?

102. **dear dear**, very dear.

103. **your proceeding** is variously explained; by Craik, "your advancement"; by Delius, "your advantage"; by Schmidt, "course taken"; by Wright, "your course of conduct, your career." None of these seems quite satisfactory, for Decius would hardly mean to pretend that the "dear dear love," which he so emphatically protests, had reference merely to Cæsar's action at this particular juncture. Possibly we should read, "to *you* proceeding," the love which proceeds from me towards you, the deep affection I have for you.

104. **And reason ... liable.** "And, if I have acted wrongly in telling you, my excuse is, that my reason where you are concerned is subject to and is overborne by affection" (Craik). And to the same effect Johnson and Wright. But is not this rather to say that his arguments can hardly be justified by reason? Might not the words mean, 'I am constrained by my love to speak thus plainly, and reason unites with my love in urging the same thing? **liable** is from the F. *lier*, to tie, bind, fasten, knit, etc., with the suffix *-able*, and means, literally, capable of being tied, bound, knit. Decius has set forth his arguments, and, though apologizing for stating them so bluntly, seems to say that his love has reason on its side.

106. **I did**, *i.e.* that I did.

108. **look ... come**, and see, there is Publius come.

110. **are you ... too**? are you too, as well as Publius and Decius, up and about at this early hour?

112, 3. **Cæsar ... lean.** Though you think me an enemy for what I said to you about Pompey, you can never feel that you owe me such a grudge as you must owe that ague which, etc.; **that same ague**, that ague with which you are only too well acquainted.

114. **strucken**, see note on ii. 1. 192.

115. **I thank ... courtesy**, *sc.* in coming to escort him to the Capitol.

116. **revels ... nights**, spends his nights in revelry; **o' nights**, of nights.

118. **so to**, etc., *i.e.* 'I return your greeting': **prepare**, get ready to accompany me.

119. **I am ... for**. I deserve to be blamed for keeping you waiting so long.

121. **I have ... you**; I have that to say to you which will occupy an hour; **hour**, a dissyllable here.

122. **call on**, remind me of what I have to say to you.

126. **go in .. me**; accompany me indoors and, etc.

128, 9. **that every ... upon**! My heart grieves to think that things which are like are not necessarily the same thing; said with reference to Cæsar's words "*like* friends." To 'yearn'= to mourn, is, according to Skeat, from A. S. *yrman*, to grieve, vex, and has no connection with to 'yearn,'=to desire eagerly, from A. S. *gyrnan*, to be desirous.

SCENE III.

5. **but one mind**, one purpose only.

6, 7. **security ... conspiracy**, an overweening sense of safety leaves the way open for conspiracy; cp. below, iv. 3. 39.

8. **Thy lover**, one who loves you well; we now use the word in the singular only to signify a man in love with a woman, though we still speak of 'lovers' in the plural to signify both the man and the woman in love. **Artemidorus**, "a doctor of rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices against Cæsar" (North's *Plutarch*, p. 99, ed. Skeat).

12. **Out of ... emulation**, without being in danger of rivalry's keen fang.

13. **thou may'st live**, it is possible you may escape the designs of the conspirators.

14. **contrive**, conspire with; cp. *Haml.* iv. 7. 136, "Most generous and free from all *contriving*"; and *contriver*, ii. 1. 58 above.

SCENE IV.

1. **prithee**, a contraction of 'pray thee.'

2. **get thee gone.** "An idiom; that is to say, a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus we cannot say either *Make thee gone*, or *He got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent. All expression is divided into these two kinds"... (Craik).

3. **To know my errand**, to hear on what errand you wish to send me.

4, 5. **I would ... there.** If I could have my wish, you should be there and back again before I have time to tell you what I wish you to do there; *i.e.* I wish you could have gone and come back with the speed of thought.

6. **O, constancy ... side!** Firmness, fight bravely on my behalf! be a true ally to me!

7. **set ... tongue!** *sc.* so that I may not betray the secret which Brutus has revealed to me.

8. **I have ... might**, though I am a man in mind, I am but a woman in self-restraint.

9. **to keep counsel!** to be secret about a matter entrusted to them in confidence.

10. **Art thou here yet?** Have you not gone even now? **should I do?** do you wish me to do?

14. **For he ... forth**, for he was far from well when he set out.

18. **a bustling ... fray**, a noise of bustling, as if some riot was going on; **rumour**, a confused and indistinct noise, as in *K. J.* v. 4. 45, "From forth the noise and *rumour* of the field."

19. **And the wind ... Capitol.** And the direction of the wind which brings it, indicates that it comes from the Capitol.

20. **Sooth**, in sooth, in truth; properly a substantive used elliptically as an adverb.

21. **Which way ... been?** From what direction do you come?

23. **the ninth hour**, nine o'clock.

25. **to take my stand**, to take up a position where I may be able to see him as he passes on his way to the Capitol.

27. **Thou ... not?** I suppose you have some request to make of Cæsar?

29. **To be ... Cæsar**, to study his own welfare.

31. **any harm 's intended**, any harm that is intended ; for the omission of the relative, see Abb. § 244.

34. **at the heels**, close behind him.

36. **Will crowd ... death** ; will crush a man as feeble as I am almost to death.

37. **get me**, betake myself : **more void**, more empty, less crowded.

42. **Sure, ... me.** The boy must have heard what I said : then, turning to the page, whose presence she had forgotten, she endeavours to explain her agitation by telling him that Brutus was going to make to Cæsar a request which he was not likely to grant. Cp. Lady Macbeth's explanation to her servant of the agitation she had shown when Duncan's intended visit was announced to her ; *Macb.* i. 5. 33-5.

44. **commend me**, give my good wishes ; 'commend' and 'command' are doublets, meaning originally to entrust something to the charge of some one ; but the former word always has the idea of a pleasant duty.

45. **I am merry**, *i.e.* that she is not worrying herself about him and the enterprise in which he is engaged.

ACT III. SCENE I.

2. **but not gone**, *i.e.* there is still time for evil to befall you ; referring to his warning, i. 2. 18, "Beware the ides of March !"

3. **schedule**, literally, a small leaf of paper.

4. **o'er-read**, read throughout, from beginning to end.

5. **At your best leisure**, whenever it is most convenient to you, but, at the same time, as soon as you possibly can.

7. **touches**, affects, concerns.

8. **What touches ... served.** Whatever concerns me personally, my personal convenience and interests, shall be attended to last of all. Cp. *Tim.* i. 2. 182-4. Craik, objecting that we cannot speak of a *thing* as being *served*, adopts Collier's MS. corrector's reading, 'That touches us ; Ourself shall be last served.' But cp. *A. Y. L.* ii. 7. 89, "till *necessity* be *served*" ; *A. W.* ii. 1. 205, "*Thy* will by my performance shall be *served*." Wright explains **served** as 'presented,' as a summons is 'served.'

10. **give place**, make way, do not hinder our progress.

11. **What, urge ... street ?** What, are you so importunate as to present your petitions in the street ? Do you not know that the Capitol is the proper place to present them ?

18. **makes to**, advances towards, makes his way towards.

19. **be sudden ... prevention**, be quick in striking your blow, for we are afraid that they will be beforehand with us by warning Cæsar, and so frustrate our intentions. Casca was to strike the first blow.

20. **If this**, *sc.* their purpose, intention.

21, 2. **Cassius ... myself.** Either Cassius or Cæsar shall never live to set out home from the Capitol, for if we fail to kill him, I shall kill myself. Craik objects that **turn back** cannot mean to return, but at most 'to make a movement towards returning'; but cp. *A. Y. L.* iii. 1. 7, "*turn* thou no more to seek a living in our territory," where completion of the movement is inferred, and *R. III.* iv. 4. 184, "Ere from this war thou *turn* a conqueror." Even if Craik be right, it is not necessary to give the words more than the meaning of "making a movement towards returning."

22. **be constant**, though **constant** here may mean 'firm,' 'resolute,' it seems doubtful whether it means more than 'do not be anxious, disturbed in mind'; Cassius has shown no signs of wavering in his purpose, but merely anxiety as to the opportunity of carrying it out.

24. **change**, *sc.* in countenance: does not show in his face any signs of fear or anxiety.

25. **his time**, the proper time for him to engage Cæsar in conversation; see above, ii. 2. 120-5.

26. **He draws ... way**, so that he (Antony) may not be at hand to help Cæsar when attacked.

28. **And presently ... Cæsar.** And at once make his petition to Cæsar; under cover of which action the conspirators were to attack Cæsar; **presently**, immediately; as more usually in Shakespeare.

29. **address'd**, prepared, ready; ultimately from the Latin *directus*, straight.

30. **Casca ... hand.** Correct grammar would require either 'rears his' or 'rear yours'; cp. *L. L. L.* v. 2. 66, "To make *me* proud that jests"; *Tim.* iv. 2. 176, "For it is *you* that puts us to our shifts," and see Abb. § 247; **rears**, raises on high in order to strike.

31. **Are we all ready?** These words, which in Cæsar's mouth seem very strange, can only mean, 'Is everything ready for the business which is to be transacted? Ritson would give them to Cinna; Dyce transfers them to Casca. **What is now amiss**, what wrong has been done? For **amiss**, see note on i. 2. 267.

33. **puissant**, powerful.

35. **prevent**, stop by anticipating, be beforehand with you.

36. **couchings**, stoopings, cringings. Hanmer reads 'crouchings,' the more common word in this sense; but Singer and Dyce have shown that 'couch' and 'crouch' were of old used in the same sense. The latter compares *Genesis*, xlix. 14, "Issachar is a strong ass *couching* down between two burdens"; cp. also *H. V.* iv. 2. 37, "That England shall *couch* down in fear and yield."

37. **Might fire** ... **men**, might inflame the pride of, etc.

38, 9. **And turn** ... **children**, and make that which "has been preordained and decreed from the beginning" (Wright) as liable to change as the laws made among themselves by children. The folios give 'lane,' from which no sense can be extracted. Malone made the correction—a very obvious one.

39-42. **Be not fond** ... **fools**, do not be foolish enough to suppose that there runs in Cæsar's veins blood so ready to revolt from what is noble that it will be thawed from its firm consistency by the warmth of sweet words which has such effect upon the blood of fools; **fond**, foolish, the original sense of the word, thence especially applied to over-indulgent caressing, as of children. In illustration of **the** for 'its' in **the true quality**, Wright quotes Bacon, *Adv. of Learn.* i. 4. 1, "For we see it is the manner of men to scandalize and deprave that which retaineth *the* state and virtue." For the metaphor here, cp. *Temp.* ii. 1. 279-80, "twenty consciences, That stand 'twixt me and Milan, candied be they And melt ere they molest!" **with**, by; see Abb. § 193.

43. **Low-crooked**, cp. *Oth.* i. 1. 45, "You shall mark Many a duteous and *knee-crooking* knave": **court'sies**, outward manifestations of inward courtesy; the modern word *curtsey*, which, however, is now applied to women only.

44. **by decree**, *i.e.* by something so august in its nature that it is not to be recalled merely upon petitions like yours, mere appeals to mercy which give no sufficient grounds for yielding.

45, 6. **If thou** ... **way**. If you have no petition more worthy of my attention than this, I treat you with the most utter contempt.

47, 8. **Know** ... **satisfied**. It is not Cæsar's practice to be unjust, nor will he be persuaded into reversing a decree unless sufficient reason can be shown for his doing so; he must be satisfied by something else than mere fawning supplications. According to Ben Jonson, the passage originally ran, "Cæsar, thou dost me wrong," Cæsar replying, "Cæsar did never wrong without just cause"; and Jonson's satire of the latter words is by some supposed to have caused the present alteration, whether by Shakespeare or by the players.

49. **more worthy**, as coming from some one of higher place and repute.

51. **repealing**, recalling from exile; as frequently in Shakespeare. We now use the word in a legal sense only, of a law, decree, etc.

54. **an immediate ... repeal**, seems to be equivalent to 'an immediate and free, unconditional, repeal.'

57. **enfranchisement**, freedom; O. F. *franc*, free.

58, 9. **I could ... me**: you might reasonably expect to shake my determination, if I were one like yourselves; if it were in my nature to employ prayers in order to move others, the prayers of others would move me. The latter line is an expansion of the former.

61, 2. **Of whose ... firmament**, whose fast-fixt and immovable nature is shared by none of his fellow stars.

64. **They ... shine**, *i.e.* in other respects resemble the north star.

65. **doth hold his place**, maintains its station.

67. **And men ... blood**, are constituted alike: **apprehensive**, endowed with the faculty of apprehension; cp. ii. *H. IV.* iv. 3. 107, "A good sherris-sack ... makes it (*sc.* the brain) *apprehensive*, quick, forgetive, full of nimble, fiery and delectable shapes."

69. **holds on his rank**, like "doth hold his place," maintains his position, but with the further notion of the superior height of that position.

70. **Unshaked of motion** has been variously explained as unshaken by suit or solicitation, unshaken in his motion, undisturbed by the force which moves the rest. The objection to the second of these explanations is that the pole-star, to which the comparison is made, does not move. Possibly **of** means 'as regards.'

71, 2. **even ... That I**, even in this respect, viz. that I, etc.: **constant**, firmly determined.

74. **wilt thou ... Olympus?** will you attempt an impossible feat? Olympus, a mountain on the borders of Thessaly and Macedonia, the mythical residence of the gods, to whom inferentially Cæsar likens himself.

75. **Doth not ... kneel?** Have I not refused to listen to Brutus' prayer, and do you suppose that yours will have more effect with me? **bootless**, to no purpose; *boot*, A. S. *bót*, profit, advantage, and *less*, the suffix, A. S. *leás*, loose, without.

76. **Speak, hands, for me!** *i.e.* my mind shall be made known not by words, but by action; cp. *Macb.* v. 8. 6, 7, "I have no words; My voice is in my sword."

77. **Et tu, Brute!** Malone points out that this expression has not been discovered in any Latin author, though its equivalent *καὶ σύ, τέκνον*; (and thou, my son), is given in Suetonius' Greek version of Cæsar's death. Also that the words of the text are found in *The True Tragedy of Richard Duke of York*, on which *The Third Part of Henry the Sixth* is based; in a Latin play on the subject of Cæsar's death performed at Oxford in 1582, and in a poem by S. Nicholson, published in 1600. **Then fall, Cæsar,** then if Brutus, my much loved friend, is one of those who seek my death, it is indeed time for me to die.

80. **the common pulpits,** the pulpits, or Rostra, in the Forum, from which any one was at liberty to address the people; hence **common.**

83. **ambition's debt is paid,** ambition (*i.e.* as personified in Cæsar) has paid the penalty it owed.

86. **quite ... mutiny,** he not being in the secret of their plot.

87. **fast together,** close together, prepared to aid one another.

89. **Talk not of standing,** let there be no thought of standing, but let us disperse and harangue the people, stating the reasons for our act: **good cheer,** be of good cheer, do not fear anything; **cheer,** literally, the face, O. F. *chere, chiere,* face, and so look, demeanour.

91. **Nor to no Roman,** the double negative so frequent in Shakespeare, and generally for emphasis' sake.

93. **Rushing on us,** in crowding upon us to ascertain the meaning of our action: **your age,** you, who are so old.

94. **abide,** suffer the consequences of; the more correct form, *aby,* is found in the quarto edition of *M. N. D.* iii. 2. 175, "lest to thy peril thou *aby* it dear." The word in this sense is from the A. S. *abicgan,* to pay for, while to 'abide,' meaning 'wait for,' is from A. S. *abidan,* to wait.

95. **But we,** we should now say 'but *us.*'

96. **amazed,** utterly bewildered, as in a maze.

98. **As it ... doomsday.** As they would do were it the day of judgment; see Abb. § 107: **we will know,** we desire to know.

99, 100. **'tis but ... upon,** it is but the time when they will die, and the protracting of their days to the utmost length, that concerns men so much; the only thing to which they attach so much importance; for **stand upon,** see note on ii. 2. 13.

104. **So,** in that way: **abridged,** shortened; through O. F. *abrevier,* from Lat. *abbreviare,* to shorten, from which also we have the doublet 'abbreviate.'

105. **His time of fearing,** the time during which he would otherwise have feared.

111. **wash**, immerse your hands; cp. *Cor.* i. 10. 27, "*Wash* my fierce hand in 's heart."

111-6. **How many ... dust!** *i.e.* in dramatic representations of the tragedy.

113. **In states unborn**, in "communities which as yet have no existence" (Steevens).

115. **That now ... along**, who now lies stretched out at the basis of Pompey's statue.

116. **No worthier ... dust!** Now nothing better than the dust around him.

116, 7. **So oft ... So often**, as oft ... so often: **the knot of us**, this little band of conspirators; cp. *R. III.* iii. 1. 182, "His ancient *knot* of dangerous adversaries."

119. **shall we forth**, see note on ii. 2. 10.

120. **grace his heels**, do him honour by following him.

121. **most boldest**, for the double superlative, see Abb. § 11.

122. **Soft!** stop awhile.

125. **And, being prostrate**, and bade me when thus prostrate.

130-2. **If Brutus ... death**, if Brutus will condescend to guarantee that I may come in safety and have it explained to me, have my perplexity removed as to, how it is that Cæsar has deserved to lie, as he now does, a prostrate corpse; for **vouchsafe**, see note on ii. 1. 311.

136. **Thorough**, a lengthened form of 'through,' for the sake of the metre: **this untrod state** "upon which we are entered, as an unknown country with no tracks to guide us" (Wright).

139. **I never ... worse**, I never thought less of him than that he was a wise, etc.

140. **so please him**, provided he thinks fit; for **so**, see Abb. § 133, and for the omission of 'to,' § 349.

142. **presently**, immediately.

143. **to friend**, for a friend; cp. *Macb.* iv. 3. 10, "As I shall find the time *to friend*." Craik adds Clarendon, *Hist. of Rebellion*, bk. vii. "For the king had no post *to friend* by which he could bring ammunition to Oxford."

144. **I wish we may**, I hope we may, though I doubt it.

144, 5. **have I ... much**, I have a presentiment which leads me to be suspicious as to how he may act.

145, 6. **and my ... purpose**, and my presentiments are ever realized with an unpleasant accuracy; are never mere random and vague imaginings; **still**, ever, constantly, as frequently in Shakespeare; **shrewdly**, literally, mischievously; see note on ii. 1. 158, and cp. *T. N.* v. 1. 360, "This practice hath most

shrewdly pass'd upon thee"; *T. C.* iii. 3. 228, "My fame is *shrewdly* good." The word, in this use, corresponds very closely with the modern slang expression 'confoundedly.'

148. **dost ... low?** do you, who but now towered above mankind, now lie so low?

150. **Shrunk ... measure?** Cp. *Haml.* v. 1. 236-9, "Imperious Cæsar, dead and turn'd to clay, Might stop a hole to keep the wind away: O, that that earth, which kept the world in awe, Should patch a wall to expel the winter's flaw!"

152. **Who else ... blood**, whom else is it necessary to bleed, *i.e.* put to death: **rank**, Craik, following Johnson, explains this "of too luxuriant growth"; Malone, with whom Wright agrees, as "too replete with blood." The quotations made by Wright, *Sonn.* cxviii. 12, "Which, *rank* of goodness, would by ill be cured," and ii. *H. IV.* iv. 1. 64, "To diet *rank* minds sick of happiness," seem to me to establish the latter explanation.

153. **If I myself**, *sc.* must he let blood.

154. **nor no instrument**, as in l. 92, the double negative adds emphasis.

155. **Of half ... as**, we should now say either "half as worthy as," or "of half the worth of."

157. **if you ... hard**, if you have a grudge against me; see note on i. 2. 310.

158. **reek**, smoke; Shakespeare uses also the adjective *reeky*, and its weakened form *reechy*, both obsolete now.

159. **Live ... years**, though, even if, I should live, etc.

160. **apt**, fit and ready; a sense in which we should not now use the word.

161. **mean** and 'means' are used by Shakespeare without any difference of sense.

162. **As here ... off**, as to die side by side with Cæsar, and to die by your hands.

163. **choice and master**, both used here as adjectives.

165. **must**, cannot help.

167. **yet see you**, yet you see.

168. **the bleeding business**, the bloody business; the active participle gives additional vividness.

169. **pitiful**, full of pity, gentle feeling.

170. **And pity ... Rome**, compassion for the sufferings of the people generally.

171. **As fire ... pity**, just as fire (*e.g.* the fire of the sun) puts out fire, so pity for the general suffering has quenched in us the pity we should otherwise have felt towards Cæsar; **fire**, in the

former instance, as often, a dissyllable; cp. *Cor.* iv. 7. 54, "One fire drives out one fire, one nail, one nail."

172. **Hath done ... Cæsar.** As though they were but the unwilling instruments of pity.

173-6. **To you ... reverence.** As regards you, our swords, so sharp against Cæsar, have lost their sharpness; as regards you our arms, so strong in hatred of Cæsar, have lost that strength; and our hearts, brotherly in disposition, welcome you with, etc.; **no** is Capell's conjecture for 'in' of the folios. Of the old reading the only explanations that appear at all satisfactory are those given by Grant White and Wright. The former, referring to the contrast which Brutus has just drawn between their *hands* and their *hearts*, remarks, "So (Brutus continues) our arms, even in the intensity of their hatred to Cæsar's tyranny, and our hearts in their brotherly love to all Romans, do receive you in." The latter explains **Our arms**, etc., "that is, strong as if nerved by malice against you, the death grip of enemies being stronger than the most loving embrace." For **malice**, Craik adopts Collier's MS. Corrector's 'welcome'; Singer's 'amity' is little more than a repetition of "with all kind love"; while the other conjectures recorded in the Cambridge Shakespeare are violent alterations of the text. Perhaps 'embrace.'

177. **Your voice ... man's**, you shall have as much to say to, your words shall carry as much weight in, etc. Schmidt takes **voice** as = vote, suffrage, a meaning very common in Shakespeare, but hardly necessary here.

180. **beside ... fear**, utterly out of their senses from fear.

181. **deliver**, relate, communicate; a sense very common in Elizabethan English.

182. **when I struck him**, even at the very moment when I stabbed him.

183. **Have thus proceeded**, have acted as I have acted.

184. **render**, give; there seems no necessity to take the word as = give in return, as Craik does, the simple sense of giving being a common one in Shakespeare.

185. **will I ... you**, *sc.* shake hands.

189. **Though last .. love**, in *Lear* i. 1. 85, the quarto gives, "*Although the last, not least in* our dear *love*"; though there probably the better reading is that of the folios, "Although the last *and* least," etc.

191. **My credit .. ground**, my credit with you is upon so insecure a footing; I have so little ground for calculating upon your good opinion.

192. **That one ... me**, that you must regard me in one of two lights equally bad; **conceit**, conceive, see note on i. 3 162.

196. **nearer than thy death**, even more sorely; **dear** in Shakespeare is frequently used of that which deeply concerns a person, whether in an agreeable or a painful manner.

197. **making his peace**, as distinguished from 'making peace,' carries with it the idea of something selfish on the part of the person making it, the idea of purchasing peace by the surrender of something.

201. **Weeping as fast**, and did those eyes weep as fast.

202, 3. **It would ... enemies**. It would be more honourable to shed such tears, even though the act showed weakness, than for me to come to amicable terms with your enemies; for **close**, cp. *Haml.* ii. 1. 45, "He *closes* with you in this consequence," *i.e.* agrees with you in the terms which follow.

204. **Here wast thou bay'd**, here were you brought to bay by your enemies, as a hart in the chase is brought to bay by hounds; **bay**, from "F. *abois, abbois.* Cotgrave says, 'a stag is said *rendre les abbois* when, weary of running, he turns upon the hounds, and holds them at, or puts them to, a bay.'... The original sense of *aboi* is the bark of a dog" (Skeat, *Ety. Dict.*).

206. **Sign'd in thy spoil**, marked with the blood that flowed from you when slain. To 'spoil' is given in the *Booke of Hunting*, 1586, as a term in carving, and the substantive is perhaps used in that sense here (cp. ii. 1. 173, "Let's carve him as a dish fit for the gods"): **Lethe** was the river of oblivion in the lower world, and the words **crimson'd ... Lethe** may mean "dyed in that stream of blood which has brought him oblivion of all earthly things." Some commentators suppose that Shakespeare may have taken the derivation to be from the Latin *letum*, death, though he elsewhere uses the word in its correct sense for oblivion. Pope reads 'death'; but the folios all spell the word with a capital, and in the fourth folio it is printed in italics, as though to indicate that it is a proper name.

207. **O world ... hast**, *i.e.* to Cæsar the world was a domain in which he roamed at large as a hart roams in a forest.

208. **the heart of thee**, the source and centre of the world's vitality; for the pun, cp. *T. N.* iv. 1. 63, "Beshrew his soul for me, He started one poor heart of mine in thee."

209. **strucken**, see note on ii. 2. 114: **by many princes**, the hart being so noble that many princes had joined in hunting it.

212. **The enemies ... this**; even the enemies of Cæsar are certain to say as much as I have said.

213. **it is cold modesty**, it is but a cold and scanty tribute of affection.

215. **But what ... us?** But on what terms do you mean to be with us? **compact**, accented on the second syllable.

216. **Will you ... friends?** "To *prick* is to note or mark off. The Sheriffs are still so nominated by a puncture or mark being made at the selected names in the list of qualified persons, and this is the established word for the operation" (Craik). So, too, in College Chapels it is customary to prick down the names of those present by means of a sheet of paper stretched over a piece of framed canvas.

217. **Or shall ... you?** or shall we proceed in our course of action without relying upon your co-operation?

218. **Therefore,** *i.e.* it was because I wished to be numbered among your friends.

220. **Friends ... all.** "'This grammatical impropriety,' Henley very well remarks, 'is still so prevalent, as that the omission of the anomalous *s* would give some uncouthness to the sound of an otherwise familiar expression.' We could not, indeed, say '*Friend* am I with you all'; we should have to turn the expression in some other way. In *Troilus* and *Cressida*, iv. 4. 72, however, we have 'And I'll grow *friend* to danger.' Nor does the pluralism of *friends* depend upon that of *you all*; 'I am friends with you' is equally the phrase in addressing a single person. *I with you am* is felt to be equivalent to *I and you are*" (Craik).

221. **Upon this hope,** on condition that you shall, as I hope, etc.

223. **Or else,** if we were not prepared to do so: **a savage spectacle** (*i.e.* Cæsar's corpse), a mere spectacle of brutality.

224. **are so ... regard,** deserve such favourable consideration.

225. **were you ... the son,** even if you stood in as near relationship to Cæsar as that of son.

226. **That 's all I seek,** *i.e.* so far as his death is concerned.

228. **Produce ... market-place,** convey his body to the market-place and there show it.

229. **as becomes a friend,** it being the custom (which even now prevails in France) for friends to deliver panegyrics at the funerals of those dear to them.

230. **in the ... funeral,** in the course of the funeral ceremony.

232. **You know ... do;** *i.e.* you are making a great mistake in allowing Antony to speak at Cæsar's funeral.

234. **Know you how much,** we should rather say 'do you *not* know,' etc.

235. **By your pardon,** excuse me, with your permission I will explain what my intentions are.

236. **I will,** the verb of motion omitted, as in l. 217.

237. **our Cæsar,** Cæsar who, though we killed him, was a

fellow countryman of ours and one to whom we bore no personal ill-will.

238, 9. **What Antony ... permission,** I intend to declare that whatever Antony says is said by our permission (and so has our acquiescence).

241. **true,** rightful, legitimate. Pope substituted 'due,' but **true** is often used in the sense of rightful, as in *K. J.* iv. 3. 84, "Nor tempt the danger of my *true* defence"; and the combination of 'true and lawful' was a very common one, as in iii. *H. VI.* i. 2. 23, "Before *a true and lawful* magistrate."

242. **It shall ... wrong,** it is certain to do us more good than harm; Craik notices that this old verb 'to advantage' "is fast slipping out of our possession"; but Shakespeare uses it frequently.

243. **fall,** happen, befal: **I like it not,** in spite of all you say, I dislike the idea of Antony's being allowed to speak "in Cæsar's funeral."

245. **You shall not,** you must not.

246. **devise,** think of; but with no idea of concocting something which is not true, a sense which the word often has, and in which it is used in *M. A.* ii. 1. 143, "*devising* impossible slanders."

247. **permission,** a quadrisyllable.

249. **About,** we should now say 'in.'

250. **In the same ... going,** *i.e.* you shall not be at liberty to address the people anywhere you please and at any time, but only from the same pulpit as myself, and only after I have explained the circumstances of Cæsar's death.

253. **Prepare the body,** *sc.* for burial.

255. **butchers,** Antony uses the very term regarding the conspirators which Brutus, ii. 1. 165, had deprecated, "Let us be sacrificers, but not *butchers*, Caius."

257. **in the tide of times, tide,** from A. S. *tíd*, time, hour, is properly 'season,' "hence the time between the flux and reflux of the sea, and, finally, the flux or reflux itself" (Skeat, *Ety. Dict.*), but here of course used in the ordinary sense of 'current,' 'course.'

258. **the hand,** Dyce and Grant White read 'hands.'

259. **Over thy wounds,** looking down upon your mangled body.

261. **To beg ... tongue,** to ask that I will speak for them who have no tongue.

262. **the minds,** the folios read 'the limbs.' The reading in the text is a conjecture of Swynfen Jervis'; other conjectures are 'lives,' 'loins,' 'sons,' 'times,' etc. The objection to 'limbs' is

that a curse lighting upon anything corporeal would not be likely to arouse the "Domestic fury and fierce civil strife" which are spoken of as the certain consequence. Perhaps 'homes.'

264. **cumber**, *sc.* with the heaps of bodies slain in the strife.

265. **so in use**, so common.

267-9. **That mothers ... deeds**, cp. *Macb.* iv. 3. 168-73.

268. **Their infants ... war**, cp. *H. V.* iii. 3. 38, "Your naked infants spitted upon pikes"; **quarter'd**, hacked in pieces; **with**, by.

269. **All pity ... deeds**; the fountain of pity choked up by the frequency of atrocious cruelties; cp. *Macb.* i. 5. 45-7, "Stop up the access and passage to remorse, That no compunctious visitings of nature Shake my fell purpose."

270. **ranging for revenge**, roaming hither and thither like a beast of prey; cp. *H. V.* iii. 3. 12, "And the flesh'd soldier, rough and hard of heart, In liberty of bloody hand shall *range*"; and see above ii. 1. 118.

271. **With Ate ... hell**, with the spirit of revenge which has come in hot haste from hell; cp. *K. J.* ii. 1. 63, "With him along is come the mother-queen, *An Ate*, stirring him to blood and strife." **Ate**, daughter of Eris, goddess of Discord, was originally one of the divinities of Olympus, but for her propensity to lead gods and men into rash acts, she was banished by Zeus to the lower world. In the Greek tragic writers she is represented as avenging evil deeds and inflicting just punishments upon the offenders and their posterity.

272. **confines**, territories, borders.

273. **Cry 'Havoc,'** Blackstone states that in military operations of old times, *havock* was the word by which declaration was made that no quarter should be given. Johnson quotes from a tract entitled '*The Office* of the Constable and Mareschall in the tyme of *Werre*,' contained in the Black Book of the Admiralty, an account of the penalties to be inflicted upon those who first cry 'Havoc.' Cp. *Cor.* iii. 1. 275, *K. J.* ii. 1. 357. The verb is used in *H. V.* i. 2. 173, and by Milton, *P. L.* x. 617. *ibid.* **let slip**, *i.e.* let them go, set them free from the leash in which they were held; cp. *H. V.* iii. 1. 31, "I see you stand like greyhounds in the *slips*, Straining upon the start": **the dogs of war**, cp. *H. V.* Prol. 7-9, "and at his heels, Leash'd in like hounds, should *famine, sword and fire* Crouch for employment." By Holinshed "blood, fire, and famine" are called "Bellona's handmaidens."

274, 5. **That this ... burial**, so that the stench of this foul deed shall rise from the bodies of men rotting above ground and pol-

lute the whole earth ; **carrion** is frequently used by Shakespeare as an adjective ; **groaning for burial**, "It is not an uncommon thing in some parts of the country still to say of a corpse which begins to show signs of decomposition that 'it calls out loudly for the earth'" (Wright).

278. **Cæsar ... Rome.** Cæsar (*i.e.* Julius Cæsar) wrote him (Octavius Cæsar) letters bidding him return to Rome. Caius Octavius, afterwards known as Augustus, was nephew of Julius Cæsar, by whom he was sent, B.C. 45, to Apollonia in Illyricum, where some legions were quartered, that he might acquire a more thorough training in military affairs. He was at Apollonia when the news reached him of his uncle's murder, and forthwith set out for Italy. On landing, he learnt that Cæsar had adopted him in his will and made him his heir, in consequence of which he took the name of Cæsar.

282. **Thy heart is big**, *sc.* with tears, as a woman is big with child : **apart**, aside.

283. **Passion**, sorrow, especially of a violent nature, as frequently in Shakespeare, who uses the verb also in the same sense, *e.g. T. G.* iv. 4. 172, "Madam, 'twas Ariadne *passioning* For Theseus' perjury and unjust flight."

284. **beads of sorrow**, tears ; cp. *K. J.* ii. 1. 171, "with these *crystal beads* heaven shall be bribed" ; and, for the thought, *Temp.* v. 1. 64, "Mine eyes, even sociable to the show of thine, Fall fellowly drops."

286. **lies**, is stopping, has halted on his journey.

287. **Post back**, return with all speed : **chanced**, happened.

289. **No Rome**, for the pun, cp. i. 2. 156.

292-4. **there shall I ... men** ; there, by addressing the people, I shall test their feelings and ascertain in what light they regard the cruel deed which these bloody men have brought about ; **issue**, result of the act of these, etc.

295, 6. **According ... things.** And according to the way in which they take the deed, you shall report to Octavius how things are in Rome ; for **the which**, see Abb. § 270.

297. **Lend ... hand**, help me in lifting up Cæsar's body.

SCENE II.

1. **We will be satisfied**, we are determined to have our doubts resolved, to be informed fully as to the causes of Cæsar's murder ; cp. *R. J.* ii. 5. 37, "Let me be *satisfied*, is it good or bad?"

4. **part**, divide in two.

7. **rendered**, given; here, as in iii. 1. 185, Craik takes the word to mean "give back, or in return for." But cp. *T. C.* iv. 5. 36, "*Cres.* In kissing, do you *render* or receive? *Patr.* Both take and give," where there can be no idea of giving back.

9. **and compare**, and we will compare, 'will' being supplied from **will hear**.

10. **severally**, separately; 'several,' directly from O. F. *several*, is ultimately, like 'separate,' from the Lat. *separare*, *i.e.* *se-*, apart, and *parare*, to provide, arrange.

11. **is ascended**, the difference between '*is* ascended' and '*has* ascended' is that the former expresses the present state, the latter the activity necessary to cause the present state.

12. **to the last**, to the very end.

13. **lovers**! my good friends! see note on ii. 3. 8: **for my cause**, for the sake of the cause I have to plead.

14. **that**, so that, in order that. **for mine honour**, for the sake of my honourable character.

15. **have respect to**, have a regard for.

16. **censure**, originally, as here, merely to form an opinion, pass a judgment, and then, as judgments passed upon others were so often unfavourable, to form an unfavourable opinion, pass an adverse judgment: **in your wisdom**, wisely, not rashly. **awake your senses**, rouse your intelligence; cp. *Cor.* iii. 1. 99, "*awake* your dangerous lenity."

17. **the better**, so much the better; **the**, the ablative of the demonstrative and relative; see Abb. § 74.

20, 1. **Not that I loved ... more**; not that my love to Cæsar was less than his (*sc.* "that friend"), but that my love for Rome was greater.

21, 2. **Had you rather**, would you prefer.

22. **and die all slaves**, and that you should pass all your days as slaves.

23. **to live**, so that you should all live, etc.

23, 4. **As Cæsar ... him**; since, in consequence of the fact.

26. **There is tears**, for the quasi-singular verb preceding the plural subject, see Abb. § 335.

28. **that would be a bondman**. We should now say either, 'Who is so base that he would willingly be,' etc., or 'Who is base enough willingly to be,' etc.

28, 9. **have I offended**, I must surely have offended.

29. **so rude**, so barbarous.

35. **than you shall do**, *sc.* if you so think fit.

35, 6. **The question ... Capitol**, the matter of his death which you call in question is recorded in, etc. ; for **enrolled**, cp. *Cor.* iii. 1. 292, "whose gratitude Towards her deserved children is *enroll'd* In Jove's own book."

36. **extenuated**, depreciated, literally 'made thin.' So Bacon, *Adv. of Learn.* i. 2. 3, and *Letter of Advice to Essex* uses the word in this sense, and in his *Colours of Good and Evil*, 7, in the sense of *weaken*. In *Oth.* v. 2. 341, it means palliate.

37. **wherein**, in regard to which. **enforced**, dwelt upon too forcibly, made more of than they deserved ; cp. *A. C.* v. 2. 125, "We will *extenuate* rather than *enforce*."

39. **mourned by Mark Antony**, with Mark Antony as chief mourner ; a position usually filled by the nearest relative.

41. **a place in the commonwealth**, a share in the government of the state, a thing which would have been impossible while all power was engrossed by Cæsar.

41, 2. **as which ... not?** and that every one of you also shall share ; and in regard to that there is not one of you who shall not have a share.

42, 3. **as I ... lover**, just as I slew my dearest friend.

44. **to need my death**, to require my death, to find it necessary that I should die.

47. **with his ancestors**, see note on i. 3. 146.

48. **Let him be Cæsar**, *i.e.* occupy the position which Cæsar occupied at his death.

48, 9. **Cæsar's better ... Brutus.** In giving that position to Brutus, we shall, since he possesses all Cæsar's nobler qualities, be doing a better deed than crowning Cæsar literally ; **now** was inserted by Pope, for, as Craik remarks, without it the words are not a possible commencement of a verse.

53. **for my sake**, as I entreat it.

54. **Do grace**, do honour : **his speech**, that speech of his.

55. **Tending ... glories**, the object of which will be to glorify Cæsar ; Dyce reads 'glory,' but the plural of abstract nouns is common in Shakespeare, and the expression seems to be a condensation of 'tending to Cæsar's glory and rehearsing Cæsar's glorious deeds.'

57. **not a man depart**, *i.e.* let not, etc.

58. **Save** in Shakespeare is used with both the nominative and the accusative, *e.g.* "*save* only *he*," v. 5. 69 (where Abbott thinks that *save* is used for *saved*, and *he* is the nominative absolute), and "but all *save thee*," *Tim.* iv. 3. 507.

60. **the public chair**, the pulpit.

62. **For Brutus ... you.** Thanks to what Brutus has said, I am your debtor in being allowed to ascend the pulpit; **beholding,** the active participle, originated in a mistake for 'beholden,' the past participle, in the sense of under an obligation, a sense which is not found in other parts of the verb, though a natural one of *be-hold.* The word in this form and with this sense is very frequent in Elizabethan literature.

65. **'Twere best ... here.** He will do best not to say anything against Brutus here, *i.e.* if he says anything against Brutus here, he will find himself in an unpleasant position.

66. **This Cæsar,** this Cæsar he is going to speak of; said with scorn. **Nay,** used almost as an affirmative particle, amplifying what the former speaker had said.

67. **We are blest,** it is a happy thing for us.

68. **what Antony can say,** implying that he could not find much to say in Cæsar's praise.

70. **lend me your ears,** listen to me with attention.

71. **to bury Cæsar.** In the most ancient times the Romans buried their dead; burning became general in the later times of the republic, and under the empire was almost universal; though as Christianity spread the custom of burying was revived, and by the fourth century burning had fallen into disuse. Shakespeare here, as elsewhere in matters of dress, is thinking of the custom of his own country.

73. **The good ... bones,** while oftentimes the good they have done fails to survive them in the memory of men.

74. **So let it be with Cæsar,** *i.e.* forget his good deeds, if you so please.

76. **If it were so,** if it is really so; the subjunctive indicating that Antony is not of that opinion.

77. **answer'd it,** paid the penalty of it; cp. iii. 1. 83, and for **answer'd,** *K. J.* iv. 2. 89, "This must be *answer'd* either here or hence."

78. **under leave,** by permission of, subject to permission of.

79. **For Brutus ... man,** *sc.* as he has shown by permitting me to speak in Cæsar's praise; but said with concealed irony.

86. **the general coffers,** the public chests, treasury.

87. **Did this ... ambitious?** a question of appeal equivalent to, 'And that does not seem a sign of ambition.'

88. **When that,** whenever it has happened that; for the conjunctional affix **that,** see Abb. § 287.

89. **Ambition ... stuff;** an ambitious man ought to be of a sterner composition than to weep so easily; *i.e.* in this again he showed no signs of being ambitious.

92. **the Lupercal**, see note on i. 1. 67.

97. **I speak ... spoke**, my object in what I say is not to disprove, etc.

100. **What cause ... him?** is there any cause to prevent your mourning for him? *i.e.* there is no cause.

101. **thou art fled ... beasts**, you have fled from among men, who are no longer a fitting abode for you, and have taken refuge in the breasts of wild beasts.

102. **Bear with me**, pardon the emotion which interrupts my words.

103. **My heart**, all that is dear to me and with it all my courage.

105. **Methinks.** "An abundance of Impersonal verbs is a mark of an early stage in language, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency. There are many more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in modern English" (Abb. § 297).

107. **Cæsar ... wrong**, Cæsar has been foully dealt with. **masters**, a familiar title of respect very frequent in Shakespeare, but not necessarily to be taken as acknowledging inferiority.

108. **I fear ... place.** I fear that the only result of his being got rid of is that some one who will treat us worse will take his place.

109. **He would ... crown**; Antony declared that Cæsar would not accept the crown when offered him.

111. **If it be found so**, if it be proved that he was not ambitious; **found**, probably with an allusion to the 'finding' of a verdict by a coroner; cp. *Haml.* v. 1. 5, 8, "The coroner hath sat on her and *finds* it Christian burial." **dear abide it**, pay a heavy penalty for their deeds; for **abide**, see note on iii. 1. 95.

115, 6. **But yesterday ... world**: only yesterday Cæsar's word might have been set against the whole world; was of sufficient weight to be opposed to the opinion, judgment, of the universe.

117. **And none ... reverence.** And none, however humble in station, thinks it worth while to show reverence to him now dead to whom when alive no flattery would have been too great; **and none**, with none, there being none.

124. **Than I will wrong**, a confusion of constructions between 'I rather choose to wrong the dead than to wrong such,' etc., and 'I will rather wrong the dead than wrong such,' etc.

128. **I do not ... read**— said, of course, in order to stimulate their curiosity.

130. **napkins**, handkerchiefs; the old sense of the word, and

the only one in which Shakespeare uses it. Nowadays it more generally means a cloth on which the mouth and hands are wiped during and after meals; properly a diminutive from F. *nappe*, a tablecloth.

131. **for memory**, to preserve as a sacred memorial.

136. **we will hear**, we are determined to hear.

138. **meet**, fitting, proper; literally, according to measure, from A. S. *metan*, to measure.

142. **'Tis good you know not**, it is better that you should not.

143. **come of it**, be the result of your hearing it.

145. **You shall read**, you must read; "*shall*, meaning to 'owe,' is connected with '*ought*,' '*must*,' 'it is destined'" (Abb. § 315).

147. **I have o'ershot ... it**; I have gone further than I intended in mentioning it; the arrow of my thought has gone beyond the mark at which it was aimed; **to tell**, for the infinitive used indefinitely, see Abb. § 356.

149. **Whose daggers ... Cæsar**; said with bitter irony, those men who have shown their honourable nature by stabbing Cæsar.

153. **You will compel ... will?** you are determined, then, it seems, that I should read the will? you will leave me no choice in the matter.

161. **from the hearse**, away from the hearse. The corpse of a Roman of any position was laid on a couch, which was often borne on the shoulders of the nearest relations, and in Julius Cæsar's case by the magistrates; **hearse**, from O. F. *herce*, a harrow. "Mr. Way's note" (*i.e.* on the word in the *Promptorium Parvulorum*) "says: 'This term is derived from a sort of pyramidal candlestick, or frame for supporting lights, *hercia*, or *herpica*, from its resemblance in form to a harrow ... The changes in sense are (1) a harrow, (2) a triangular frame for lights in a church service, (3) a frame for lights at a funeral, (4) a funeral pageant, (5) a frame on which a body was laid, (6) a carriage for a dead body'" (the only sense in which the word is now used) .. (Skeat, *Ety. Dict.*).

164. **bear back**, press backwards, retire.

166. **this mantle**, pointing to it.

169. **That day he overcame**, that day on which he, etc.: **the Nervii**, a powerful and warlike people in Gallia Belgica, whose territory extended from the river Sabis, the modern Sambre, to the ocean. In B.C. 58 they were defeated by Cæsar with terrible slaughter.

171. **The envious Casca**, the malicious Casca; see note on ii. 1. 164.

174. **Mark how** ... **it**, as evidenced by the profuse stains of blood about the rent.

175, 6. **As rushing** ... **no**: as though it eagerly rushed forth to ascertain whether it was Brutus who so, etc. The figure is from the knocking at a door and the person within hastily opening to see who had knocked.

177. **Cæsar's angel**, an allusion to the spirits, the one good and the other evil, which were believed to attend a man through life; here of course the good angel.

179. **most unkindest**, for the double superlative, see Abb. § 11: **cut**, gash.

180. **saw him stab.** "The *him* is here strongly emphatic, notwithstanding its occupation of one of the places assigned by the common rule to short or unaccented syllables" (Craik).

182. **burst**, broke; intransitive; used especially of the heart, cp. *A. W.* iv. 3. 367, "if my *heart* were great 'Twould *burst* at this."

184. **statuë**, see note on ii. 2. 76.

185. **which all** ... **blood**, down which (*sc.* base) all the time the blood was pouring.

187. **all of us fell down**, it was our ruin.

188. **flourish'd over us**, exulted, triumphed; Steevens absurdly explained this as "flourished the sword," comparing *R. J.* i. 1. 85, "And *flourishes* his blade in spite of me," as though 'flourishing,' absolutely, and 'flourishing a blade' were similar. As Wright points out, "The contrast is between the prostrate state of the people and the triumphant attitude of the conspirators."

190. **The dint of pity**, the impression made upon us by pity; **dint**, from A. S. *dynt*, a blow; thence the effect of a blow. **gracious**, kindly; cp. *M. V.* iv. 1. 184-6, "The quality of mercy is not strain'd, It droppeth as the gentle rain from heaven Upon the place beneath."

193. **Here is himself** ... **traitors**, here you see him himself (not merely the mantle to which he had drawn their attention and which he now removes) as he lies mangled by the swords of traitors; **with**, by, see Abb. § 193.

200. **Revenge!** we will have revenge! **About!** let us go about, let us disperse ourselves in every direction.

206. **sudden flood**, sudden outburst.

208, 9. **What private** ... **do it**, what personal grievances they may have had that led them to the deed, I know not; said of course to suggest that they were very far from being "honourable men" and only acted from private spite; **griefs**, cp. i. 3. 118.

210. **with reasons**, *i.e.* good and sufficient reasons.

211. **to steal ... hearts**, to win you over to my way of thinking by specious and plausible rhetoric addressed to your feelings rather than to your reason; cp. *A. C.* ii. 6. 106, "No slander; they *steal hearts*"; *M. N. D.* i. 1. 32, "Thou hast ... *stolen* the impression of her fantasy."

216. **wit**, ingenuity.

217. **Action**, which according to Demosthenes was almost everything in oratory; **utterance**, elocution; cp. *R. II.* iii. 3. 125.

218. **right on**, straight on; just as the words rise to my lips without stopping to consider them nicely.

221. **speak for me**, who am so little able to do so myself to any effect.

222, 3. **there were ... spirits**, in him you would find one who, speaking upon the same theme as myself, would stir your spirits to the highest pitch of excitement. The figure is from the ruffled feathers of birds when excited by anger, fear, etc.

225. **The stones**, the very stones, even the stones.

232. **Wherein ... loves?** What is it that Cæsar has done which really deserves your love?

233. **then**, since you do not know.

236. **and under Cæsar's seal**, and sealed with Cæsar's seal; **under**, used in a legal sense.

238. **several**, see note on iii. 2. 10: **drachmas**, a Greek coin worth about ninepence; from the Gk. δραχμή, a handful, and used both as a weight and a coin; from it comes our 'dram,' as a weight.

241. **with patience**, *i.e.* without interrupting me.

245. **On this side Tiber**, Cæsar's gardens were really on the farther side of the river, but Shakespeare was misled by Plutarch.

246, 7. **common pleasures ... yourselves**, to be enjoyed by you all, and for you to walk about in and refresh yourselves when weary of your city life.

248. **Here was ... another?** Here was a man worthy of the name of Cæsar (a name borne by so many distinguished Romans); when are we likely again to meet with one so noble? Cp. *Haml.* i. 2. 187, 8, "He was a man, take him for all in all, I shall not look upon his like again."

250. **in the holy place**, in the place set apart for the burning of dead bodies. This was always outside the city, though there does not appear to have been any special piece of ground.

251. **fire**, a dissyllable, as in iii. 1. 172.

256. **Now let it work**, *sc.* the poison which I have instilled into their minds.

257. **Take thou** ... **wilt**, it matters little to me in what form you show yourself.

261. **straight**, straightway, at once.

262. **upon a wish**, immediately after, and, as it were, in consequence of; **merry**, in good humour.

263. **in this mood**, of good humour; **any thing**, *sc.* that we may desire.

264. **him**, *i.e.* Octavius; Capell altered this to 'them,' *i.e.* people whom I met.

265. **Are rid**, have ridden; for the tendency to drop the inflection *-en*, see Abb. § 343.

266, 7. **Belike** ... **them**. Probably they had heard something regarding the people and how I had stirred them up; for the redundant object, see Abb. § 414. **Belike**, *i.e.* by like, in all likelihood.

267. **Bring me**, conduct me.

SCENE III.

2. **And things** ... **fantasy**, and ominous fancies burden my mind. Steevens learns from an old black-letter treatise on Fortune-telling that to dream "of being at banquets betokeneth misfortune," etc., but surely for a man to dream of feasting with one whom he knew to be dead was sufficiently ominous. For **unlucky** the folios read 'unluckily,' which Warburton corrected. Craik adopts the conjecture of Collier's MS. Corrector, 'unlikely.'

3. **no will**, no desire: **forth of**, out of; as frequently in Shakespeare.

9. **directly**, in a straightforward manner.

12. **you were best**, for this ungrammatical remnant of ancient usage, see Abb. § 230.

16. **wisely I say**, knowing well what I say, I say I am a bachelor. Craik punctuates **wisely, I say, I am**, etc., *i.e.* wisely I am a bachelor, I am not so foolish as to have married, which is how the Second Citizen understands the words. But Shakespeare no doubt meant that personage to *mis*understand them.

18. **you'll bear** ... **fear**, I am afraid I shall have to give you a blow for saying that.

24. **For your dwelling**, as regards your dwelling and its situation, what have you to say?

30. **Tear him** ... **verses**, *i.e.* if he is not Cinna the conspirator, tear him for writing such bad poetry; any stick is good enough to beat a dog with. This was C. Helvius Cinna, a poet of some

renown who, being mistaken for his namesake L. Cornelius Cinna, was murdered by the mob, though at the time he was walking in Cæsar's funeral procession. L. Cornelius Cinna, represented by Shakespeare as one of the conspirators, approved of their act, though he refused to join the conspiracy.

32. **his name 's Cinna**, the mere fact of his bearing that name is enough.

32, 3. **pluck ... going**, facetiously pretending that it is only the name that they care about, and if that can be torn from his heart, they will be satisfied and do him no further harm; **turn him going**, send him about his business; Wright compares *A. Y. L.* iii. 1. 18, "Do this expediently and *turn him going.*"

Act IV. Scene I.

Stage Direction. *A house in Rome.* This meeting was really held on a small island in the river Rhenus, the modern Reno, near Bononia (Bologna), where Plutarch says the triumvirs remained for three days.

1. **These many**, as many as are here mentioned. Apparently the only instance in which Shakespeare uses this expression, though in *H. VIII.* iii. 2. 360, we have "*This many* summers": **prick**'d, marked down; see note on iii. 1. 217.

4. **Publius.** This is a mistake. In North's *Plutarch*, p. 169, ed. Skeat, we find, "Antonius also forsook (*i.e.* abandoned to death) *Lucius* Cæsar, who was his uncle by his mother: and both of them together suffered Lepidus to kill his own brother Paulus."

6. **with a spot ... him**, I condemn him to death by pricking down his name. Except in this place and *A. C.* i. 1. 24, "Perform 't, or else we *damn* thee," Shakespeare always uses the word for to doom, or cause to be doomed, to eternal torments; but originally it meant nothing more than to consign to loss, penalty, from Lat. *damnum*, loss, injury, fine, penalty.

8, 9. **we shall ... legacies**, we will then settle in what way to lessen the amount to be paid in legacies; **charge**, in the sense of 'outlay,' 'expense,' is very frequent in Shakespeare.

10. **What**, what do you mean? an expression of some surprise.

11. **Or ... or**, either ... or.

12. **slight**, insignificant, not worth any thought. Cp. below, iv. 3. 37, and *Oth.* ii. 3. 279, "to deceive so good a commander with so *slight*, so drunken, and so indiscreet an officer." **unmeritable**, of no merit; cp. *R. III.* iii. 7. 155, "but my desert *Unmeritable* shuns your high request"; and for other instances

of adjectives with the passive suffix *-able*, used in an active sense, see Abb. § 3.

13. **Meet** ... **errands**, *i.e.* such as I have just sent him upon.

14. **The three-fold world divided**, the world when we have divided it into three portions; **three-fold** is generally used by Shakespeare in the figurative sense of very great, as "*three-fold* love," "*three-fold* vengeance." In modern use it means any thing folded three times over, as 'a shield of three-fold brass.' **he should stand**, his position should be that of one the three, etc.

15-7. **So you** ... **proscription**. A short time ago you thought him worthy to share with us in the division of the world, and asked his opinion as to who should be condemned to death when we drew up our fatal list of proscribed persons; **black**, cp. *Oth.* iii. 3. 447, "*black* vengeance." Proscription originally meant nothing more than the exhibiting of a thing for sale by means of a bill or advertisement. But by Sulla, B.C. 82, it was used of the sale of the property of those who were put to death at his command, and who were themselves called *proscripti*. After this example had once been set, it was readily adopted by those in power during the civil commotions of subsequent years, and to proscribe a person was in reality to condemn him to death.

18. **seen more days**, lived longer.

19. **though we lay**, though we should lay; subjunctive.

20. **slanderous loads**, loads of slander that men will lay upon us.

21. **He shall** ... **gold**, Steevens compares *M. M.* iii. 1. 26-8, "like an ass whose back with ingots bows, Thou bear'st thy heavy riches but a journey Till death unloads thee."

22. **To groan**, with the result of groaning: **under the business**, *sc.* which will be as a heavy load; **business**, a trisyllable. Cp. *Haml.* iii. 1. 77, "Who would fardels bear To grunt and sweat under a weary life ...?"

23. **Either led** ... **way**, being either led or driven (as an ass might be) according as we direct his steps.

25. **turn him off**, turn him loose.

26. **empty**, freed of his burden: **to shake his ears**, to wander at will like an ass shaking his long ears; cp. *T. N.* ii. 3. 134, "Go *shake your ears*," said to Malvolio, "an affectioned ass."

27. **in commons, in** for 'on,' as frequently in Shakespeare; **commons**, land which can be grazed by any one, open to everybody to turn his cattle on to them.

27, 8. **You may** ... **soldier**. You may of course do as you please in the matter (*i.e.* I bow to your superior judgment and experience), but at the same time I wish to remind you that he, etc.; **soldier**, a trisyllable, as in iv. 3. 51.

29. **for that**, seeing that he is so.

30. **I do ... provender**; I assign him a plenteous supply of food; **provender**, "through F. *provende* from Lat. *prebenda*, a payment; in late Lat. a daily allowance of provisions"... (Skeat, *Ety. Dict.*).

32. **To wind**, to turn in whatever direction I wish: **directly on**, straightforward.

33. **govern'd**, being governed.

34. **in some taste**, to a certain extent, in some measure: **but so**, such a creature and nothing more.

35. **He must ... forth**, *i.e.* if he is to be of any use, for he will do nothing of his own motion.

36. **barren-spirited**, incapable of devising anything of himself.

36, 7. **one that feeds ... imitations**, "one that is satisfied with castaway and broken fragments, things which have been abandoned as worthless, and with aping the manners of others" (Wright). The folios read, 'On Objects, Arts,' etc. Theobald proposed 'abject orts,' which Dyce adopts; the reading in the text is Staunton's, and the only objection to it is that **abjects** is elsewhere found of persons only, not of things. **orts**, are remnants of the food of animals. "The word is completely solved by the fuller form found in O. Du., viz. *oorete*, *ooraete*, a piece left uneaten at a meal. This is a compound word made up of O. Du. *oor-*, cognate with A. S. *or-* ..., preposition signifying 'out' or 'without'; and Du. *eten*, cognate with E. *eat*. Thus the sense is 'what is left in eating,' an 'out-morsel,' if we may so express it"... (Skeat, *Ety. Dict.*); cp. *T. C.* v. 2. 158-60, "The fractions of her faith, *orts* of her love, The fragments, scraps, the bits and greasy relics Of her o'er-eaten faith are bound to Diomed," where it almost looks as if Shakespeare was giving his derivation of the word.

38, 9. **Which ... fashion**, And these when discarded and rendered stale by long use are to him as a new fashion; so far is he from originating anything, that he fancies himself in the height of fashion when adopting what everybody else has abandoned as utterly out of date. The metaphor is changed from one referring to eating to one referring to dress. For **staled**, see note on i. 2. 73.

39, 40. **do not ... property**, he is not worth being called anything but a mere instrument for any use we may wish to put him to; with an allusion to the word 'properties' in its theatrical sense of the various articles required for the performance of a play.

41. **Listen great things**, after verbs of hearing, the preposition

is often omitted before the thing heard; cp. below, v. 5. 15, and *Macb.* ii. 2. 28, "Listening their fear."

42. **powers**, forces, troops: **we must** ... **head**, we must at once show a bold front to them; cp. i. *H. IV.* iii. 1. 64, "Three times hath Henry Bolingbroke *made head* Against my *power*"; "*a* head" is also frequently used by Shakespeare of an armed force.

43. **Therefore** ... **combined**, let us closely unite together those in alliance, those who belong to our party; to 'combine' is, literally, to join two things together, or to join by two and two; Lat. *cum*, with, and *binus*, pl. *bini*, two and two.

44. **Our best** ... **stretch'd**, let us make the best friends we can, and stretch our means to the utmost; **best** includes the idea of firmest and also of most powerful. The reading in the text is that of the second folio; the first gives "and our means stretch'd."

45. **And let us** ... **council**, and let us at once consult.

46. **How covert** ... **disclosed**, in what way secret machinations against us may best be unravelled.

47. **perils surest answered**, faced and overcome in the safest and most complete manner. For **answered**, cp. *K. J.* v. 7. 60, "The Dauphin is preparing hitherward, Where heaven He knows how we shall *answer* him;" *Lear*, iii. 4. 106, "Why, thou wert better in thy grave than to *answer* with thy uncovered body this extremity of the skies."

48. **at the stake**, tied to the stake like a bear about to be baited by dogs; cp. *Macb.* v. 7. 1, "They have tied me *to a stake;* I cannot fly, But, bear-like, I must fight the course." Bear-baiting was a form of sport in fashion long before and after Shakespeare's day.

49. **And bay'd** ... **enemies**, with enemies on all sides clamorous to set upon us, like hounds eagerly yelping to worry their prey; for **bay'd**, see note on iii. 1. 205, and cp. iv. 3. 27, below.

50. **that smile**, that fawn upon us instead of yelping at us.

Scene II.

2. **the word**, the password, watchword.

5. **To do you salutation**, to greet you with good wishes, **wish** you health, etc.; cp. *R. III.* v. 3. 210, "The early village cock Hath twice *done salutation* to the morn"; and *M. N. D.* i. 1. 167, "To *do observance* to a morn of May."

6. **greets me well**, from the way in which Brutus continues, these words look as though they were ironical; this is a nice greeting he sends me.

7. **In his own .. officers**, either by a change for the worse in his own conduct, or through the misconduct of his subordinates. Steevens points out that in the next scene Brutus charges both Cassius and his officer, Lucius Pella, with corruption.

8. **some worthy cause**, some sufficient, well-founded cause; cp. *Oth.* iii. 3. 254, "As *worthy cause* I have to fear."

10. **I shall be satisfied**, I shall have satisfaction given me; I shall elicit from him a full and complete answer.

12. **Such as ... honour**, what he really is, viz. a man full of proper feeling and honourable motives; for **regard**, cp. *Cor.* v. 1. 23, "I offered to awaken his *regard* For private friends." Schmidt takes **full of regard and honour** as=wise and honourable.

13. **He is not doubted**, I have no doubts, suspicions, as to his actions and motives; though, turning from Pindarus to Lucilius, he goes on to show that he has his suspicions.

14. **How he ... resolved**, inform me, so that all uncertainty may be removed, in what manner he received you. For **resolved**, cp. iii. 1. 131, iii. 2. 183, above.

16. **such familiar instances**, such tokens or marks of intimate friendship; see note on i. 2. 9, above.

18. **As he ... old**, we should now say 'as he used of old.'

19. **A hot friend cooling**, one who had been the warmest of friends now in the process of growing cold.

21. **an enforced ceremony**, a constrained and ceremonious manner, very different from the unstudied freedom of hearty friendship.

22. **tricks**, artificial displays.

23. **hollow**, insincere; cp. *Lear*, i. 1. 156, "Nor are those empty-hearted whose low sound Reverbs no *hollowness*": **hot at hand**, hard to hold owing to their eagerness; we should now say 'in hand,' or 'to the hand'; though to have horses 'in hand' means to have them well under control. Schmidt, who compares *H. VIII.* v. 3. 22, "But stop their mouths with stubborn bits, and spur 'em," explains "as long as they are led by the hand, not mounted and managed with the rein and spur"; but this contrast does not seem to be intended here.

24. **Make ... mettle**, make a brave show of their high spirit, and give promise of great speed and endurance.

25. **But when ... spur**, when they should be prepared to be spurred to their utmost efforts; or, perhaps, when it shall happen that they have to endure the spur.

26. **fall**, let fall, lower; cp. *W. T.* i. 2. 372, "*falling* A lip of

much contempt"; but the transitive sense is not uncommon in Shakespeare: **jades**, a 'jade' is a worthless animal, whether owing to its bad condition or to its viciousness, and the word is used as a term of contempt for both men and women (especially the latter) who cannot be trusted.

27. **Sink in the trial**, give way when put to the test; cp. *Temp.* iv. 1. 30, "Phœbus' steeds are founder'd."

29. **the horse in general**, the whole of the cavalry.

30. **Are come**, have come and are here; see note on iii. 2. 11.

33. **Speak the word along**, give the password, one and all.

38, 9. **Judge me, ... brother?** As the gods are my judges, I do not wrong even my enemies; and therefore it is impossible that I should wrong my brother.

40. **this sober ... wrongs**, these words taken with the incomplete context, "And when you do them—," make it doubtful whether **wrongs** is used subjectively or objectively, the injustice you do, or, the injustice you suffer; **this sober form**, this calm exterior.

41. **be content**, be calm, do not give way to excitement; cp. *Oth.* iv. 2. 165, "I pray you, *be content;* 'tis but his humour."

42. **softly**, in measured language, quietly; **griefs**, grievances, as in i. 3. 118.

44. **Which should perceive nothing**, which ought not to be allowed to see.

45. **them**, your forces.

46. **enlarge your griefs**, state your grievances fully; give free scope to a statement of your grievances against me.

48. **their charges**, the troops under their command; cp. *Cor.* iv. 3. 48, "the centurions and *their charges.*"

50. **Lucius**, the folios read "Lucilius," which Craik corrected. He remarks, "It is strange that no one should have been struck with the absurdity of such an association as *Lucius* and *Titinius* for the guarding of the door—an officer of rank and a servant boy—the boy, too, being named first. The function of Lucius was to carry messages. As Cassius sends *his* servant Pindarus with a message to his division of the force, Brutus sends his servant Lucius with a similar message to his division. Nothing can be clearer than that *Lucilius* in the first line is a misprint for *Lucius*, and *Lucius* in the third line a misprint for Lucilius ... At the close of the conference we have Brutus again addressing himself to Lucilius and Titinius, who had evidently kept together all the time it lasted" ...

SCENE III.

1. **in this**, *sc.* the proof that he is going to bring forward.

2. **noted**, "stigmatized, branded with disgrace. Shakespeare has taken the very words from North's *Plutarch, Life of Marcus Brutus* (ed. Skeat, p. 135). 'The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person'" (Wright).

4, 5. **wherein** . . **off.** Regarding which matter my letters written in his exculpation, I knowing well his honourable nature, were treated with contempt, put aside as not worthy of consideration.

6. **You wrong'd** ... **case.** It was unworthy of you to, etc.

8. **nice**, trivial; **should bear his comment**, should be characterized as strongly as it might deserve under other circumstances; **his**, its.

10. **to have**, for having, as having; the infinitive used indefinitely. **an itching palm**, a hand that itches for, longs to grasp, bribes.

11, 2. **To sell** ... **undeservers**, "to make merchandise, or matter of bargain or sale, of your appointments and commissions" (Craik) to men who have no claim to them; cp. *W. T.* iv. 4. 363, "you have let him go And nothing *marted* with him"; and for the intransitive sense, *Cymb.* i. 6. 151, "if he shall think it fit A saucy stranger in his court to *mart*."

13. **You know** ... **speaks**, see note on iii. 1. 30.

14. **Or,**... **last**, for, if you were not, I swear by the gods that you should never live to utter another, *i.e.* I would kill you on the spot.

15, 6. **The name** ... **head.** This evil traffic is invested with honour by being associated with the name of Cassius, and therefore chastisement is afraid to show itself.

19. **justice' sake**, "the possessive inflection in dissyllables ending in a sibilant sound is often expressed neither in writing nor in pronunciation" (Abb. § 217).

20, 1. **What villain** ... **justice**, not one of those who plunged their daggers in his body was such a villain as to do so for any other cause but that of justice.

23. **But for**, merely for: **robbers**, those who were robbing the commonwealth of all that was worth possessing, liberty, good government, justice, etc.

25. **And sell** ... **honours**, and barter each his honour, a possession of such wide worth; he speaks of honour as though it were

a landed estate of large acreage. Cp. Hamlet's description of the courtier, Osric, as "spacious in the possession of dirt," *i.e.* of landed estates.

26. **trash**, see note on i. 3. 108: **thus**, said holding out his closed hands.

27. **bay**, bark at; see note on iv. 1. 49.

29. **bay not me**, the folios read 'bait' or 'baite.' The correction was made by Theobald, and is adopted by Dyce, Delius, Staunton, Singer, Craik, and the Globe editors. Knight and Wright retain 'bait,' quoting respectively *M. N. D.* iii. 2. 197, and *T. N.* iii. 1. 130; but the emphatic **me** seems to show clearly that Cassius is repeating the word used by Brutus.

30. **To hedge me in**, in seeking to surround me with restraints, to dictate to me what my action should be in dealing with my subordinates; for **hedge in**, cp. *M. V.* ii. 1. 18, "But if my father had not scanted me And *hedg'd* me by his wit."

31. **Older in practice**, of longer experience in military matters.

32. **To make conditions**, to decide who should be appointed to different offices and upon what considerations of service: **go to**, an expression sometimes, as here, of an impatient or contemptuous character, sometimes simply of exhortation.

35. **Urge me ... myself**, provoke me no further, or I shall lose all control over myself and do you some personal injury.

36. **Have mind ... health**, think of your own well-being, safety; the Lat. *salus*.

37. **slight**, worthless, insignificant; cp. above, iv. 1. 12.

38. **Is't possible?** *sc.* that you should use such insulting language to me: **will**, emphatic.

39. **Must I ... choler?** Do you fancy that I am to allow your headstrong wrath to have its way unobstructed, to go unchallenged?

43, 4. **slaves ... bondmen**, *i.e.* such poor creatures may be afraid to reply to your outbursts of passion, but nobody else, and least of all men I: **Must I budge?** do you suppose that *I* shall get out of the way of your wrath?

45. **observe you**, carefully study your caprices, and so find out when it will be safe to speak to you; cp. *T. N.* iii. 1. 69, "He must *observe* their mood on whom he jests."

45, 6. **crouch ... humour**, bow low before your heady, fretful, moods (*i.e.* so as to escape their effect); **testy**, from O. F. *teste*, modern F. *tête*, head.

47, 8. **You shall .. you**; I shall leave you to get rid of your anger as best you may, however disagreeable the process; the

allusion is to food taken in such excess, or of such dangerous character, that the digesting of it might rupture the bowels; the **spleen** of old was regarded as the seat of various emotions, anger, malice, impetuosity, etc.

49, 50. **I 'll use ... waspish**, I will look upon you as a provocative to mirth, yes, even to laughter, when you are in this irritable state of mind, as ready as a wasp to sting every one it comes near: **Is it come to this?** Have matters come to this pass, to such a point, that you can speak of me in these terms?

52. **make ... true**, prove that your boast was no empty one.

54. **noble men**, Craik and Dyce adopt the conjecture of Collier's MS. Corrector, "an abler," and taken in connection with l. 31 it is a very plausible one.

57. **If you did, I care not**, even if you did say 'better,' it does not annoy me.

58. **moved**, provoked, stirred to anger; **durst**, the past tense of 'dare,' to have the courage to do a thing, *dared* being used when the word signifies to challenge.

62. **For your life**, as you valued your life.

65. **You have done**, you have *already* done; **have**, and **should**, emphatic.

67. **For I ... honesty**, for I am so strongly clad in the armour of honourable motives; cp. *Haml.* iii. 3. 12, "With all the strength and armour of the mind."

69. **respect not**, pay no heed to.

70. **denied**, refused; as frequently in Shakespeare.

72, 3. **I had ... wring**, for the omission and subsequent insertion of 'to' before the infinitive, see Abb. § 350; **for drachmas**, to convert it into drachmas.

74. **hard hands of peasants**, hardened by toil; cp. *M. N. D.* v. 1. 72, "*Hard-handed* men that work in Athens here"; *Cymb.* i. 6. 106-8, "*hands* Made *hard* with hourly falsehood,—falsehood, as With labour"; and Tennyson, *Princess*, ii. 143, "horn-handed breakers of the glebe."

75. **indirection**, indirect, not straightforward, means; cp. *K. J.* iii. 1. 276, "Yet *indirection* thereby grows direct."

76. **to pay**, *i.e.* wherewith to pay.

77. **was that .. Cassius?** was such an action worthy of Cassius?

80. **To lock**, as to lock; **rascal**, despicable; formerly used of a deer lean and out of season, though according to Skeat the literal sense is 'scrapings'; **counters**, round pieces of metal used in reckoning; cp. *W. T.* iv. 3. 38, "I cannot do 't" (*i.e.* make the calculation) "without *counters*"; *Oth.* i. 1. 31, "This *counter*-caster," *i.e.* reckoner.

84, 5. **he was ... back**, *i.e.* and in his stupidity misrepresented what I had said.

86. **bear**, as a load, share the burden, and so make it less.

88. **I do not ... me**, I do not make them greater than they are, (nor notice them) till you experiment with them upon me, make me the subject of them.

89. **I do ... faults**, it is not you but your faults I dislike; **faults**, emphatic.

91. **though they do appear**, though appearing, as they might to others; Brutus does not declare that Cassius' faults *are* "As huge as high Olympus," but puts a hypothetical case.

94. **Revenge ... Cassius**, let Cassius singly bear the whole brunt of your vengeance, leaving Brutus and his friends unharmed.

95. **aweary**, *a-*, a corruption of the A. S. intensive *of;* thoroughly tired out; cp. *Macb.* v. 5. 49, "I gin to be *aweary* of the sun."

96. **braved**, defied, treated with contempt.

97. **Check'd ... bondman**, chidden like a bond slave; cp. *A. W.* i. 1. 76, "be *check'd* for silence But never tax'd for speech": **observed**, minutely scanned.

98. **conn'd by rote**, got by heart and treasured up against him; to 'con' is a secondary verb from A. S. *cunnan*, to know, and = to try to know; **rote**, "from O. F. *rote*, mod. F. *route*, a road, way, beaten track ... Hence *by rote* = along a beaten track, or with constant repetition"...(Skeat, *Ety. Dict.*).

99. **To cast into my teeth**, so that you may be able to bring them up against me, reproach me with them.

100. **from mine eyes**, out at my eyes.

102. **Plutus' mine**, all the wealth stored up in Plutus' treasure-house; Plutus, the god of wealth in Grecian mythology.

103. **a Roman**, one worthy of the name of Roman, and therefore worthy of receiving such a sacrifice; **take it forth**, pluck it out.

104. **denied thee gold**, *i.e.* as you accuse me of having done.

108. **it**, *sc.* your anger, implied in **angry**; **scope**, free way, space for action.

109. **dishonour ... humour**, "any indignity you offer shall be regarded as a mere caprice of the moment" (Craik).

110. **you are ... lamb**, if **lamb** be the true reading, must mean you have as your brother one who by nature is as gentle as a lamb; Pope proposed 'man.'

111. **carries**, has within his nature; cp. above, i. 2. 172.

112. **Who**, *sc.* the flint; for 'who' personifying irrational

antecedents, see Abb. § 264: **much enforced**, struck hard: **shows a hasty spark**, suddenly flashes out.

113. **straight**, at once; as constantly in Shakespeare.

115. **ill-temper'd.** "Burton (*Anatomy of Melancholy*) describes the four humours—blood, phlegm, choler, and melancholy—corresponding to the four elements, upon the tempering or mixing of which depended the 'temperament' of a man's body"... (Wright).

118. **And my heart too**, I will, and my, etc. **What's the matter?** Why are you so moved?

119. **to bear with me**, patiently to put up with my ill temper.

120. **which ... me**, which I inherited from my mother.

121. **forgetful**, *sc.* of myself, of my good manners.

122. **over-earnest**, a euphemism for 'hot-tempered': **your Brutus**; the brother who loves you so well.

123. **He 'll think ... so**, he will consider that it is your mother's quick temper that is scolding, and will leave you to yourself without irritating you by contradiction. STAGE DIRECTION. *Poet.* "The present incident (as well as the hint of the preceding scene) is taken from Plutarch's life of Brutus. The intruder, however, is not a poet in Plutarch, but one Marcus Favonius, who affected to be a follower of Cato and to pass for a cynic philosopher. And it will be observed that he is called a cynic in the dialogue. There was probably no other authority than the Prompter's book for designating him a *Poet*" (Craik).

125, **grudge**, ill feeling, animosity.

130. **For shame**, you ought to be ashamed of yourselves for quarrelling in this way.

134. **sirrah**, sir; a term generally used with a contemptuous or angry emphasis, and applied sometimes to women as well as men.

136. **I 'll know ... time**, "I will recognize and make allowance for" (Wright) what you call his 'fashion' when he recognizes the proper season for indulging in it.

137. **What should ... fools?** These rhyming fools are utterly out of place in times of war; a 'jig' was formerly used of a lively tune, a ballad, as well as a dance, the only sense nowadays.

138. **Companion**, fellow, in the contemptuous sense of the word; literally, fellow-eater, Lat. *cum*, with, and *panis*, bread. Cp. ii. *H. IV.* ii. 4. 132, "I scorn you, scurvy *companion.*"

140. **to lodge their companies**, to prepare quarters for their troops.

144. **sick of many griefs**, ill with many griefs; as we say, 'sick of a fever.'

145. **your philosophy**, that philosophy, philosophical habit of mind, to which you are so much addicted.

146. **If you give ... evils**, if you yield to mere chance evils instead of manfully bearing up against them.

150. **How 'scaped ... so?** I wonder that, being so tortured with grief, you did not kill me when I provoked you so.

151. **touching**, wounding deeply.

152. **Upon**, in consequence of.

152-5. **Impatient ... distract**, being unable to endure my absence and grieving to find that Octavius and Antony had got together so great a power against me, she became distracted, lost her senses. A confusion of construction between 'Impatient and grieving ... she fell distract,' and 'Impatience and grief drove her distract'; for **distract**, see Abb. § 342.

153, 4. **young ... made**, we should now say either 'Octavius *and* Antony *have* made,' or 'Octavius *with* Antony *has*,' etc.

154, 5. **for with ... came**, for these tidings came simultaneously with those of her death; the clause is parenthetical; Shakespeare uses **tidings** both as a singular and a plural noun.

156. **her attendants absent**, *i.e.* being absent, in the absence of her attendants: **swallow'd fire.** "And for Porcia, Brutus' wife, Nicolaus the Philosopher and Valerius Maximus do write, that she, determining to kill herself, ... took hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself" (North's *Plutarch*, ed. Skeat, p. 151). In reality she killed herself after the death of Brutus in B.C. 42.

160. **My heart ... pledge**, cp. *Macb.* iii. 4. 91, 2, where Macbeth is about to pledge his guests, "to all, and him, we *thirst*."

161. **o'erswell**, overflow.

162. **I cannot ... love**, it is impossible for me to have too much of Brutus' love, which I drink in drinking this wine.

164. **Now sit ... here**, let us sit round this light.

165. **And call ... necessities**, and inquire into, examine the matter of our present needs, debate what it is necessary for us to do. Cp. *A. Y. L.* v. 2. 6. 'To call in question' now means to doubt the truth of anything, the accuracy of a statement.

166. **gone**, dead; we still say 'dead and gone.'

169. **Come down ... power**, are bearing down upon us with a powerful army; for **power**, =armed force, cp. iv. 1. 42.

170. **Bending their expedition**, swiftly directing their march; here, as in *H. V.* ii. 2. 191, "let us deliver Our puissance into the hand of God, Putting it straight in *expedition*," the two senses of 'march' and 'haste' seem to be combined.

171. **Myself.** "We have now lost the right of using such forms as either *myself* or *himself* as sufficient nominatives, though they still remain perfectly unobjectionable accusatives" (Craik).

172. **With what addition?** What other news do they contain?

173. **proscription**, see note on iv. 1. 17: **bills of outlawry**, edicts, notices, declaring certain persons outside the law, no longer under the protection of the law, and so liable to be put to death by anyone.

178. **By**, as a result of.

181. **your letters**, the letters you expected.

183. **Nor nothing ... her?** And was nothing said about her in the letters you received? For **writ**, see Abb. § 343.

187. **as you are a Roman**, *sc.* and therefore one whose word may be trusted.

188. **like a Roman**, with that fortitude which belongs to all true Romans.

190. **Why**, well; then; an exclamation of acquiescence, as here, or of satisfaction, as in *R. III.* ii. 1. 1, "*Why*, so: now I have done a good day's work."

191. **once**, at one time or another, sooner or later. For the thought cp. Macbeth's words when the news of his wife's death is brought to him, *Macb.* v. 5. 17, 8, "She should (must) have died hereafter; There would have been a time for such a word," *i.e.* sooner or later I should have had to hear of her death.

192. **it**, the news of her death.

194, 5. **I have ... so.** "Cassius says he was a Stoic by profession, like Brutus, but his art had not become a second nature" (Wright).

196. **Well ... alive.** Let us, who are still alive, proceed to our business with life-like energy. Craik explains "to our living business, to that which concerns the living, not the dead"; but the word "presently," *i.e.* immediately, in the next line, indicates the activity with which Brutus desires to act.

199. **that the enemy seek us**, that the enemy should have to seek us out.

200. **So**, in that way, in doing that.

201. **Doing ... offence**, and so injure himself.

202. **Are full ... nimbleness**, remain in a state of complete rest, strongly defended, and ready for action when the moment shall come for it.

203. **of force**, necessarily; cp. *M. N. D.* iii. 2. 40, "That, when he waked, *of force* she must be eyed"; always in Shakespeare joined with 'must.'

205. **Do stand ... affection**, have no real good-will towards us; cp. *Macb.* v. 2. 19, 20, "Those he commands move only in command, Nothing in love."

206. **grudged us contribution**, reluctantly let us have those supplies we needed.

207. **along by them**, through their country; as in ii. 1. 218; **along**, from A. S. prefix *and-*, over against, close to, and A. S. adjective *lang*, long. The sense is 'over against in length' (Skeat, *Ety. Dict.*).

208. **By them**, by their help.

209. **new-added**, with fresh additions to their strength; Dyce reads 'new-*aided*'; Craik, 'new-*hearted*.'

212. **These ... back**, having left these people in our rear, where they will not be able to help our enemies.

213. **Under your pardon**, excuse me; *i.e.* if I continue my speech without hearing you first.

214. **That we ... friends**, that we have fully put our friends to the test, and have obtained from them all the assistance they can possibly give us.

215. **our cause is ripe**, all our plans are carefully matured.

216. **The enemy**, *i.e.* the enemy *on the other hand*.

217. **at the height**, being at the height, being at high tide.

219-22. Wright compares *Temp.* i. 2. 181-4, and Bacon, *Adv. Learn.* ii. 23. 38, "In the third place I set down reputation, because of the peremptory tides and currents it hath; which, if they be not taken in their due time, are seldom recovered, it being extreme hard to play an after game of reputation."

220. **Omitted**, neglected, not taken advantage of.

221. **Is bound in shallows**, their vessel cannot get out into the open sea.

223. **take ... serves**, seize the opportunity when it comes; the term 'serves,' of the tide, is still in use, meaning 'is at such a height that a vessel can put out.'

224. **our ventures**, that which we have embarked, risked, for the voyage; cp. *M. V.* i. 1. 15, "My *ventures* are not in one bottom" (*i.e.* vessel) "trusted." **with your will**, since you are so determined.

226. **The deep of night**, the depth of night; cp. *M. W.* iv. 4. 40, "In *the deep of night* to walk by Herne's oak;" and *Haml.* i. 2. 198, "In the dead vast and middle of the night."

227. **And nature ... necessity**, and we must take that sleep which nature demands.

228. **Which**, *sc.* necessity: **niggard**, stint, supply sparingly; the only instance in Shakespeare of the verb used transitively.

229. **to say**, to be said.

230. **and hence**, and march hence.

231. **gown**, dressing-gown; called in *Macb.* ii. 2. 70, "night-gown."

234. **This was ... night**; *sc.* the quarrel between them.

235. **Never come**, may such dissension never come!

236. **Every ... well**, all is well again; we are friends as before.

241. **Poor knave**, poor lad; the word in this sense of 'boy,' 'servant,' is very common in Shakespeare, though he also uses it in the modern sense of 'rascal,' 'villain.' A. S. *cnafa*, a later form of *cnapa*, a boy: **o'erwatch'd**, worn out with keeping awake; cp. *Lear*, ii. 2. 177, "All weary and *o'erwatched.*"

247, 8. **It may be ... Cassius**, possibly I shall have to call you presently to send you on business to, etc.; cp. *R. J.* v. 3. 279, "The country's page that *raised* the watch."

249. **So please you**, if you wish it.

251. **It may be .. me.** Possibly I may find no need to send you to my brother.

253. **I put it ... gown**, I now find that I put it, etc.

255. **Bear with me**, excuse me for the trouble I gave you in hunting for it: **much**, for this use of 'much' with positive adjectives, see Abb. § 51.

256. **hold up ... awhile**, keep awake for a short time.

257. **And touch ... two**, and play a tune or two on your instrument; **strain**, because the chords of the instrument were stretched tight when playing upon it; hence the music produced.

258. **an**, for the derivation of **an**, which is another form of 'and,' see Abb. § 101, 2.

259. **willing**, always ready to meet my wishes.

261. **I should not**, I ought not.

262. **young bloods**, those who are young and in strong health; cp. *M. A.* iii. 3. 141, "All the hot *bloods* between fourteen and five-and-thirty": **look for**, require.

264. **It was well done**, you were wise to do so.

265. **hold**, detain.

266. **I will ... thee**, you will find in me a master who will care for your welfare.

267. **murderous**, in the way of subduing the senses, but used with reference to the word "mace" in the next line; in *Cymb.* iv. 2. 38, of a drug, "*murderous* to the senses," though there the effect is really injurious.

268. **Lay'st thou ... boy**, Upton compares Spenser, *Faery Queen*, i. 4. 44, "Whereas Morpheus had with *leaden mase*, Arrested all that courtly company"; **mace**, the emblem of authority borne by the sheriff's officer in arresting a person, and here with the same idea as in Spenser.

269. **That plays thee music**, who, so far from doing you any injury, invites you with soft music.

270. **to wake**, as to wake.

271. **If thou ... instrument**, the least movement you may make (as that of nodding the head in sleep) will cause your instrument to fall and break.

274. **left reading**, left off reading; cp. *M. V.* v. 1. 43, "*leave* hollaing."

275. **How ill ... burns!** for the belief that lights grew dim, or burnt blue, at the approach of spectres, Steevens compares *R. III.* v. 3. 180, after the ghosts of those murdered by him have appeared to Richard in his sleep, "The lights burn blue."

276, 7. **I think ... apparition**, probably it is the dimness of my sight that conjures up and gives shape to, etc.

278. **It comes upon me**, it advances nearer and nearer to me; **any thing**, any real thing, or merely an illusion; what Macbeth calls "a false creation Proceeding from the heat-oppressed brain," *Macb.* ii. 1. 39, 40.

280. **to stare**, to stand on end; cp. *Temp.* i. 2. 213, "With hair up-*staring*,—then like reeds, not hair"; *Haml.* iii. 4. 121, "Your bedded hair ... starts up and stands an end."

281. **speak to me what**, tell me what; cp. *W. T.* iii. 2. 70-2, "whose love had *spoke* ... *That* it was yours"; *Cymb.* iv. 2. 354, "The ruin *speaks that* sometime It was a worthy building." We no longer use the verb in this sense followed by a clause.

282. **Thy evil spirit**, your evil genius; see note on iii. 2. 185.

285. **Well; ... again?** Very good, if I am to see you again, I shall see you again; but if that is all you have to say to me, it does not trouble me.

288. **Now I have taken heart**, now when I have recovered my courage.

289. **I would ... thee**, I should wish to converse further with you, not to be put off with such an answer as you have just given me.

292. **The strings ... false.** The page, hearing in his sleep

Brutus' call, dreams that his master is scolding him for playing badly.

296. **Didst thou ... out?** Was it in consequence of your dreaming that you cried out so loudly?

297. **I do not know,** I am not aware.

301. **Fellow thou,** you fellow there; said impatiently.

307. **Go and commend ... before,** go to my brother with my greeting, and bid him put his troops in motion early in the morning in advance of ours; to 'set on,' of marching, is more usually intransitive in Shakespeare.

ACT V. SCENE I.

1. **answered,** *sc.* in the way they desired, by Brutus' forces coming down from the high ground to fight in the plain.

3. **keep the hills,** not maintain possession of, but remain upon, the hills; cp. to 'keep' the house, to 'keep' one's bed.

4. **battles,** battalions; the word is used by Shakespeare of an army prepared for, or engaged in, a combat, and, as here, for a division of an army.

5. **to warn us,** to give notice of their readiness to fight; cp. i. *H. VI.* iv. 2. 39, "Hark! hark! the Dauphin's drum, a *warning* bell."

6. **demand of them,** make a demand of them, *i.e.* challenge them to the fight by taking the initiative.

7. **Tut,** pooh! nonsense! **I am ... bosoms,** I am in their secrets, I know their inmost intentions.

8, 9. **they could ... places,** they would be well pleased to change their position; cp. *Cor.* i. 1. 32, "Though soft-conscienced men *can be content* to say it was for his country, he did it to please his mother."

9-11. **and come down ... courage,** and come down with a gallant display of well-ordered troops, fancying that by their bold look they will strongly impress us with the idea that they are full of courage. Shakespeare and Bacon both use 'bravery' in the sense of 'ostentation,' 'display,' *e.g. M. M.* i. 3. 10, *Essay* xxxvi., and also in the sense of 'bravado,' *e.g. Oth.* i. 1. 100, "Upon malicious *bravery* dost thou come To start my quiet"; *Essay*, xi., xxv., lvii. Here the word has a mixture of both senses. **Face** also has the twofold idea of 'appearance,' 'show,' and 'boldness'; just as to 'face' means to 'meet face to face,' 'oppose,' as in iv. 3. 211, and to do a thing with the appearance of courage, effrontery, as in *H. V.* iii. 2. 35, "a' *faces* it out, but fights not."

12. **But 'tis not so.** But in reality they have no courage.

14. **Their bloody sign of battle.** "The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was *an arming scarlet coat*" (*i.e.* a coat worn as armour, and indicating by its colour the bloody nature of the strife), North's *Plutarch*, p. 139, ed. Skeat. So Tamburlaine when about to besiege a town used white tents, arms, etc., on the first day "To signify the mildness of his mind"; on the second these were changed for others "red as scarlet," and "Then must his kindred wrath be quenched in blood"; but on the third day, "if these threats move not submission, Black are his colours, black pavilion; His spear, his shield, his horse, his armour, plumes, And jetty feathers menace death and hell"; Marlowe, i. *Tamburlaine the Great*, iv. 1. 50 etc.

15. **to be done,** 'is' must be supplied from the line above.

16. **battle,** forces, as in l. 4: **softly,** quietly.

17. **the even field,** the level plain.

19. **cross me,** thwart my wishes: **exigent,** exigency, time of pressing need; Lat. *exigere*, to exact; cp. *A. C.* iv. 14. 63, "Thou art sworn, Eros, That when the *exigent* should come .. Thou then wouldst kill me."

20. **but I will do so,** but I am determined to command on the right.

21. **would have parley,** desire to hold a parley; **parley,** a conference, generally between enemies with a view to come to terms.

22. **Stand fast,** remain here: **must out,** must go forward.

23. **sign of battle,** signal for engaging.

24. **answer on their charge,** meet them when they make their attack; cp. *H. V.* ii. 4. 3, "To *answer* royally in our defences."

25. **Make forth,** go forward, or, let us go forward: **the generals,** *sc.* of the opposing army, Brutus and Cassius.

26. **Stir ... signal,** do not move from your position till we give the order; said to the troops under his command, and with reference to his own suggestion that the "sign of battle" should be given.

30. **In your ... words,** when dealing your cruel blows, you accompany them with friendly words.

32. **crying, as you cried out.**

33. **The posture ... unknown,** *i.e.* no one has ever seen you strike a blow in combat. For other instances of the same grammatical error, due to a plural noun coming between the subject and the verb, see Abb. § 412.

34. **but for ... bees**, but as regards your words, they are so sweet and honied that they seem to be stolen from the bees of Hybla. There were three towns in Sicily of this name, and it is uncertain from which of them the far-famed Hyblaean honey came.

35. **Not stingless too.** With a full stop after **too**, the words can only mean, 'I did not rob them of all their stings'; a sense which appears pointless. Delius would put a note of interrogation after **too**, with an improvement in the sense, as it seems to me. Antony would then be made to say, 'You might as well complete your parable and say that I robbed them of their stings, too, stings that you have found in my words, sweet though they be to the hearing.'

38. **And very ... sting.** Just as they by their buzzing give warning of their intention to sting, so you with your chatter threaten before you strike,—a wise act on your part, for otherwise no one would suppose you likely to strike at all. Such seems to be the meaning of the line, but to the commentators apparently it is too simple for any explanation.

40. **Hack'd one another**, *i.e.* the conspirators all striking together, their weapons met and clashed in Cæsar's side.

41. **You show'd ... apes**, grinned as apes do when they are pleased.

43. **like a cur**, like a mongrel that had not courage to attack him in front.

45-7. **Now, Brutus ... ruled.** Now, Brutus, you will see that you have to thank yourself alone for this insult: Antony's tongue would never have uttered this word "flatterers," if you had been guided by me. See ii. 1. 155, etc., where Cassius urges that Antony should be put to death as well as Cæsar.

48, 9. **Come, come .. drops.** Come, come, let us waste no more words, but state the cause we have in hand; if arguing makes us sweat drops of water, as it does, when we come to the proof of the matter, it will be drops of blood that will fall freely.

52. **When think ... again?** When do you suppose that I shall sheathe this sword again? Cp. *Cymb.* ii. 4. 97, "I beg but leave to air this jewel; see! And now 'tis *up again*," said as he returns it to his pocket.

53. **three and thirty**, Appian, Suetonius, and Plutarch all state the number as three and *twenty*, and Theobald therefore gives that number in the text.

54. **another Cæsar**, *sc.* himself.

55. **Have added ... traitors**, have furnished another victim to the malignity of traitors. Steevens compares *K. J.* ii. 1. 349,

"Or add a royal number to the dead ... With slaughter coupled to the name of kings."

56, 7. **Cæsar, ... thee**, *i.e.* if there are any traitors by whose hands you are destined to die, they must be among your own party; there are none among our number.

57, 8. **So I hope ... sword.** I hope I shall not die by a traitor's hand, for I was not born to die on Brutus' sword (and there can be no more dangerous traitor than he is); **on**, by means of and falling upon.

59. **thy strain**, your race; literally anything stretched out, and hence a line of ancestors.

60. **more honourable**, by a more honourable death. For adjectives used as adverbs, see Abb. § 1.

61. **A peevish schoolboy**, a foolish stripling; **peevish** is used by Shakespeare for 'silly,' 'childish,' and especially for 'childishly wayward,' 'capricious.' Wright points out that Octavius was at this time only one and twenty years old: **worthless ... honour**, not deserving any such honour. Though we say '*worthy* of honour,' etc., we no longer use 'worthless,' except as an epithet.

62. **a masker**, one delighting in masques, theatrical performances; see above, i. 2. 203.

63. **Old Cassius still!** still the same sour-tempered fellow as of old! said sneeringly.

64. **Defiance, ... teeth**; "*Hurl* is peculiarly expressive. The challenger in judicial combats was said to *hurl* down his gage, when he threw his glove down as a pledge that he would make good his charge against his adversary. So, in *R. II.* i. 1. 146, "And interchangeably *hurl* down my gage Upon this over-weening traitor's foot" (Holt White).

66. **stomachs**, appetites, inclination; cp. *H. V.* iv. 3. 35, "he which hath no *stomach* to this fight."

67. **Why, now, ... bark!** Well, let the wind blow and the waves swell, so long as our vessel floats bravely, as it is sure to do.

72. **as this very day**, "*as* is apparently used redundantly with definitions of time ... It is said by Halliwell to be an Eastern Counties' phrase" ... Here **as** "may be intended to qualify the statement that Cassius was born on 'this very day,' which is not true, *as* meaning '*as* I may say'" (Abb. § 114).

75, 6. **am I ... liberties**, I am compelled to stake the liberty of all of us upon the result of a single battle.

77. **held Epicurus strong**, firmly maintained the doctrine of Epicurus. Cp. Bacon, *Of Atheism*, "Epicurus is charged that he did but dissemble, for his credit's sake, when he affirmed there

were Blessed Natures, but such as enjoyed themselves, *without having respect to the government of the world.*"

79. **presage**, foretell (coming events); Lat. *præ*, before, and *sagire*, to perceive quickly; not elsewhere used by Shakespeare intransitively.

80. **Coming from Sardis**, as we were on our march from Sardis; an ancient city of Asia Minor, and the capital of the Lydian monarchy. **former**, here = foremost, is really a comparative formed from O. E. superlative *forme*, first, and so should mean the one more advanced of two things that are before all others. In Plutarch, "two of the *foremost* ensigns."

81. **fell**, alighted: **there they perched**, there they continued to sit. A 'perch' is a 'rod' or 'pole,' especially one for birds to sit upon.

82. **Gorging**, feeding ravenously; especially used of birds of prey, and so, from the ravenous way in which they satisfy their appetite of excessive eating generally; from 'gorge,' the throat.

83. **Who**, and these eagles; for 'who' personifying irrational antecedents, see Abb. § 264; **consorted**, accompanied; literally threw in their lot with, Lat. *cum*, with, and *sors*, lot. Used by Shakespeare both transitively and intransitively, *e.g. C. E.* i. 2. 28, "And afterward *consort* you till bed-time;" *M. N. D.* iii. 2. 387, "And must for aye *consort with* black-brow'd night;" nowadays intransitive only.

85. **in their steads**, in their place; we should no longer use the plural: **ravens, crows, and kites**, all of them birds of ill omen, and the presence of which, says Plutarch, "began somewhat to alter Cassius' mind from Epicurus' opinions, and had put the soldiers also in marvellous fear" (North's translation, p. 138, ed. Skeat).

87. **As we ... prey**, as they would look if we were animals sickening to death and soon to be their prey; **as** "appears to be (though it is not) used by Shakespeare for *as if* ... the 'if' is implied in the subjunctive" (Abb. § 107). Steevens compares *K. J.* iv. 3. 153, "But confusion waits As doth a *raven on a sick*-fall'n beast."

88. **canopy** has a strange origin, being from "the Gk. κωνωπεῖον, κωνωπεῖον, an Egyptian bed with mosquito curtains—Gk. κωνωπ-—stem of κώνωψ, a gnat, mosquito; lit. 'cone-faced,' or an animal with a cone-shaped head, from some fancied resemblance to a cone.—Gk. κῶνος, a cone; and ὤψ, a face, appearance"... (Skeat, *Ety. Dict.*).

89. **to give up the ghost**, to die; **ghost**, spirit, from A. S. *gast*, a spirit, with the *h* improperly inserted, as in 'ghastly,' from A. S. *gæstlic*, terrible.

90. **I but ... partly**, I but partly believe it; cp. above, i. 3. 144, and for the position of **but**, see Abb. § 129.

91. **fresh of spirit**, fresh *in* spirit, animated by the briskest hopes.

92. **constantly**, with all endurance; cp. ii. 1. 299.

93. **Even so Lucilius**, said by Brutus aside to Lucilius, to whom he has been giving certain instructions.

94. **stand**, optative: may they stand.

95. **Lovers**, see note on iii. 2. 13: **in peace**, enjoying peace and rest after the turmoil of war: **lead on ... age**, go on to old age.

96. **incertain**, a form used by Shakespeare synonymously with 'uncertain.'

97. **Let's reason ... befall.** Let us, by discussing what may possibly happen, be prepared for the worst.

101-8. **Even by ... below.** In exact accordance with the rule of that philosophy which made me condemn Cato for committing suicide,—for somehow or other it seems to me a base and cowardly act, simply from fear of what may happen, in that way (*sc.* by suicide) to anticipate the natural duration of life,—I am determined, arming myself with patience, to await the period fore-ordained by some powers above that govern the destinies of us on earth; **to prevent**, to anticipate, see note on iii. 1. 35; **The time of life**, cp. i. *H. IV.* v. 2. 82, "O, gentlemen, *the time of life* is short"; **To stay**, to await; cp. *M. V.* ii. 8. 40, "But *stay* the very riping of the time"; **some high powers**, Brutus does not undertake to state what those powers were, but merely acknowledges that there existed *some* powers who governed the destinies of men. The whole conversation between Brutus and Cassius is a very close reproduction of Plutarch's words.

108-13. **Then ... mind.** On the apparent inconsistency between what Brutus here says and his previous declaration of a determination not to follow the example of Cato, Craik remarks, "But how did Cato act? He slew himself that he might not witness and outlive the fall of Utica. This was, merely 'for fear of what might fall,' to anticipate the end of life. It did not follow that it would be wrong, in the opinion of Brutus, to commit suicide in order to escape any certain and otherwise inevitable calamity or degradation, such as being led in triumph through the streets of Rome by Octavius and Antony," which is perhaps rather a subtle distinction.

109. **in triumph**, see note on i. 1. 34.

110. **Thorough**, through; as in iii. 1. 137, for the sake of the metre

113. **too great a mind**, a mind too noble to endure such disgrace.

114. **the ides ... begun**, which the ides of March began. Schmidt says that 'begun' for 'began' is used by Shakespeare only when required by rhyme, and therefore takes the word here as a participle, 'begun on the ides of March.'

116. **Therefore ... take**, therefore let us take, etc.; do you take and let me take.

119. **this parting ... made**, we could not have parted better than we now do.

123. **lead on**, go forward with your troops: **O, that**, would that!

126. **The end**, the result of the undertaking.

SCENE II.

1. **these bills**, written papers containing instructions as to their duties.

3. **set on**, make the onset, attack.

4. **But cold demeanour**, no signs of eagerness for the fighting: **wing**, the division commanded by Octavius, the army being made up of the main body in the centre with 'wings' on either flank. The word is the literal translation of the Lat. *ala*, used in this sense.

5. **And sudden ... overthrow**, and a sudden attack will throw them into confusion, rout them.

6. **come down**, *sc.* from the high ground on which part of the army was still drawn up.

SCENE III.

2. **Myself ... enemy**, I myself have acted as an enemy to those of my own party, as he goes on to explain, by slaying one of them who had attempted to fly; cp. *Cymb.* v. 3. 25-7, "To darkness fleet souls that fly backwards. Stand: Or we are Romans" (*i.e.* will treat you as your enemies, the Romans, would treat you) "and give you that" [*sc.* death] "Like beasts which you shun beastly."

3. **ensign**, bearer of the flag or ensign; so Shakespeare uses "standard" for standard-bearer, "trumpet" for trumpeter.

4. **it**, *sc.* the flag.

5. **the word**, the signal for the onset.

6. **Who**, and he: **having ... Octavius**, having gained (and maintaining) some advantage upon, or over, Octavius.

7. **Took it too eagerly,** was too rash in thinking that the complete victory was his: **fell to spoil,** betook themselves to plundering.

8. **Whilst we ... enclosed,** *i.e.* owing to which, viz. their being engaged in plunder instead of supporting us, we were all surrounded by Antony and cut off from the rest of the army.

9. **further,** properly, more to the front, but here used for 'farther,' to a greater distance.

11. **far,** probably, as Wright suggests, a comparative here, as in *W. T.* iv. 4. 442, "*Far* than Deucalion off."

15. **hide ... him,** bury your spurs in his sides, as we now say.

17. **And here again,** and back again: **may rest assured,** may know for certain, and so be free from anxiety.

18. **yond,** properly an adverb, 'yon' being the adjective.

19. **with a thought,** with the swiftness of thought; cp. *Temp.* iv. 1. 164, "Come *with a thought.*"

21. **was ever thick,** was always dim; bad, as we say now; **regard,** fix your eyes upon.

23. **This day,** on the day of which this is an anniversary: **time is come round,** Steevens compares *Lear,* v. 3. 174, "The *wheel* is *come* full *circle,*" said by the dying Edmund.

24. **where,** on the same day.

25. **My life ... compass,** the measure of my days is complete; **compass,** circle, as in *Oth.* iii. 4. 71, "A sibyl that had number'd in the world The sun to course two hundred *compasses.*"

29. **make to him, .. spur,** advance upon him urging their horses to their greatest speed.

30. **are ... him,** have almost reached him.

31. **Now, Titinius!** now do your best to escape them! **light,** alight from their horses.

35. **To see,** as to see.

38. **swore thee,** bound you by an oath; cp. above, ii. 1. 129: **saving of thy life,** = a saving; on the verbal noun followed by **of,** see Abb. § 178.

39. **I did,** *sc.* at any time; whatever I might bid.

41. **Now be a freeman,** it was customary with the Romans when about to die to give freedom by will to those of their slaves who had served them well; **good,** trusty.

42. **search,** "pierce; elsewhere used by Shakespeare in the sense of 'probe.' See *A. Y. L.* ii. 4. 44, and *T. C.* ii. 2. 16. Perhaps Cassius intentionally uses the word with this surgical meaning, his sword being the tent or probe which searched the wound of his grief" (Wright).

43. **Stand ... answer**, do not wait to answer; **hilts**, this word is commonly explained in dictionaries as the *handle* of the sword. It is, however, not the handle itself, but the guard to the handle. Nowadays the form of the hilt is that of a steel covering, so shaped as to enclose and protect the fingers and back of the hand. Formerly it consisted of a steel bar projecting at right angles to the blade on each side. The change in form is due to the fact that the most dangerous blow with a sword is now the thrust, whereas in former days it was the downward and upward cut which did most execution against men in armour, and against such blows the old form of hilt gave fair protection. This form of the two transverse projections explains the use of the plural which is commoner in Shakespeare than the singular; *e.g. H. V.* Chorus, ii. 9, ii. 1. 68, i. *H. IV.* ii. 4. 229, and below v. 5. 29.

44. **as 'tis now**, as he says these words he covers his face with his hands.

47. **So**, well.

48. **Durst ... well**, if I had dared to refuse as I should like to have done; for **durst**, see note on iv. 3. 58.

50. **take note of him**, mark him as one deserving of abhorrence for having killed Cassius.

51. **It is but change**, what has occurred is nothing more than the vicissitude of war; gain in one direction, loss in another; cp. ii. *H. IV.* iii. 1. 52, "how chances mock And changes fill the cup of alteration."

52. **power**, forces, as in iv. 1. 42.

55. **All**, altogether, completely.

58. **He lies ... living**, the way in which he lies is not that in which a man would lie if alive.

59. **was**, but is no longer.

61. **sink to night**, sink into the darkness of night. "The colourless dulness of the coming night is contrasted with the red glow in which the luminary is descending" (Craik).

63. **The sun of Rome is set!** The glory of Rome has perished with Cassius: **Our day is gone**, all that made life worth living has passed away.

64. **Clouds, dews and dangers**, *i.e.* all the accompaniments of night; figuratively.

65. **Mistrust ... deed.** Doubt as to the result of the mission on which he sent me has caused him to end his life; for **success**, here used in a neutral sense, see note on ii. 2. 6.

68. **apt**, only too ready to receive and adopt false impressions.

71. **But kill'st ... thee.** "Like the brood of the adder, according to a popular belief" (Wright). Cp. *Per.* i. 1. 64, 5.

79. **the while,** during the time you are away; in the meanwhile.

81. **Did I not .. friends?** Did I not make my way, as you bade me, to Brutus and his party? *i.e.* you had no need to despair, for I succeeded in carrying out your instructions.

83. **their shouts,** which Pindarus had mistaken for shouts of triumph over the capture of Titinius, as he mistook for enemies those who rode after him to give him the garland.

85. **hold thee,** receive; in this sense generally in the imperative, sometimes with and sometimes without the personal pronoun: **take ... brow;** let me place this garland on your head.

86. **Thy Brutus,** the Brutus who was so dear to you: **bid,** past tense.

87. **apace,** quickly; "originally used of horses when proceeding *slowly*, or at a walk. The phrase is composed of the English indefinite article *a*, and the M. E. *pas*, modern E. *pace*"... (Skeat, *Ety. Dict.*).

88. **how I regarded,** how well I loved; as is shown by his killing himself.

89. **this is a Roman's part,** to kill oneself from grief for a friend is a fitting part for a Roman to play.

91. **mourning it.** "An unusual construction of the verb *to mourn* in this sense. We speak commonly enough of mourning the death of a person, or any other thing that may have happened; we might even perhaps speak of mourning the person who is dead or the thing that is lost; but we only mourn *over* the dead body. So with *lament*. We lament the death or the loss, the man or the thing; but not the body out of which the spirit is gone" (Craik).

92. **Titinius' face is upward,** *i.e.* he is lying on his back as a dead man would lie, not bending over the dead body as would be done if he were mourning Cassius' death; cp. l. 58 above.

96. **In,** into, as frequently; **proper,** own, Lat. *proprius*, what belongs to a person.

97. **Look whether,** see if he has not; *i.e.* evidently he has; **whether,** a monosyllable.

99. **The last .. well!** For other instances in Shakespeare of the vocative used in a similar manner, see Abb. § 13.

101. **thy fellow,** one like you, your equal.

104. **Thasos,** an island (with capital of the same name) in the Ægean Sea, off the coast of Thrace.

105. **funerals,** as again in *T. A.* i. 1. 181, like the Lat. *funera*,

F. *funerailles*. On the other hand Shakespeare generally, if not always, uses 'nuptial' in the singular—a practice which we exactly reverse.

106. **discomfort**, dishearten, sadden.

108. **set our battles on**, see note on iv. 3. 305.

110. **try fortune**, see what fortune may send us. Wright points out that the second battle was not fought till twenty days later.

SCENE IV.

1. **hold up your heads**, do not be downhearted.

2. **What bastard doth not?** Who is there that shows his baseness of origin (and so his baseness of nature) by not doing so? *i.e.* there is no one who does not.

3. **I will ... field**, *i.e.* in order to show that I, like my father, am ready to fight and, if need be to die, rather than submit to tyranny. His father, Cato Uticensis, so called from his place of death, Utica, in Africa, had opposed Cæsar with all his might, and at last, when completely worsted, committed suicide rather than fall into the hands of his conqueror.

8. **know me for Brutus**, know that I am Brutus; cp. *H. VIII.* iii. 2. 98, "I *know* her *for* a spleeny Lutheran."

9. **down**, struck down.

11. **being Cato's son**, *i.e.* having shown yourself worthy of your father.

12. **Only ... die**, I yield only to die, my only object in yielding is that I may die; for the transposition of **only**, see Abb. § 420.

13. **There is ... straight**, I offer you so much money to put me to death at once.

14. **in his death**, by killing him.

15. **We must not**, we are forbidden to do so; we are ordered to take you alive.

20. **Safe**, for rather than be taken captive by you, he will kill himself; cp. Cassius' words, i. 3. 90, etc.

25. **like Brutus**, *i.e.* playing a noble part.

28. **give him**, show him.

30. **whether**, a monosyllable, as in v. 3. 97.

32. **is chanced**, has happened, turned out.

SCENE V.

1. **poor remains of friends**, all that are left me of my many friends.

3. **came**, for the simple past for complete present, see Abb. § 347.

4. **slaying is the word**, slaying is our watchword, motto; what we have to do is to kill ourselves.

5. **in fashion**, a practice that many have adopted and which we shall do well to imitate.

6. **What, I, my lord?** Do you ask *me* to kill you? **What** expressing surprise.

7. **Peace then! no words**, if you will not do what I ask of you, there is no need for talking.

12. **meditates**, is in deep thougnt.

13, 4. **Now is ... eyes.** Delius compares *W. T.* iii. 2. 21, "I never saw a vessel of like sorrow, So fill'd and so becoming": **that**, so that.

18. **several**, separate; see note on iii. 2. 10.

19. **Philippi fields**, cp. i. 1. 63, "Tiber banks"; and see Abb. § 22.

20. **my hour**, the hour of my death; cp. *Tim.* iii. 1. 66, "let not that part of nature ... be of any power To expel sickness, but prolong *his hour.*" Similarly *John*, vii. 30, "Then they sought to take him: but no man laid hands on him, because *his hour was not yet come.*"

22. **Thou seest ... goes**, you see how matters stand; for the redundant object, see Abb. § 414.

27. **Even ... old**, in the name of that long-standing love of ours, if for nothing else; for **that our love**, cp. i. *Kings*, xviii. 7, "Art thou *that my lord* Elijah?"

28. **it**, his sword, implied in **sword-hilts**; for **hilts**, see note on v. 3. 43.

30. **there is ... here**, it is impossible to linger here; the words are from Plutarch. Cp. *Macb.* v. 5. 48, "There is nor flying hence nor *tarrying here.*"

35. **I found ... me**, I never found any one disloyal to me.

36. **this losing day**, this day on which we have lost the battle.

41. **would rest**, desire to be at rest.

42. **have but labour'd to**, have laboured only to.

45. **of a good respect**, one deserving of being treated with regard; cp. i. 2. 59, "many *of the best respect* in Rome."

46. **smatch**, smack, taste, tincture; cp. ii. *H. IV.* i. 2. 111, "some *smack* of age."

49. **Give ... first**, in token of farewell.

50. **be still**, let not your spirit be troubled any longer now that he who helped to kill you perishes by his own act.

53. man, servant.

54. **Free ... in**, see note on v. 4. 20.

55. **make a fire of him**, by burning his dead body.

56. **only**, alone.

57. **hath honour by his death**, can boast of having killed him.

58. **should be**, ought to be; it is a fitting end to him.

59. **thou hast ... true**, see v. 4. 22.

60. **entertain**, receive into my service: cp. *Lear*, iii. 6. 83, "You, sir, I *entertain* for one of my hundred."

61. **bestow thy time**, spend the rest of your life as one of my servants.

62. **prefer**, recommend; cp. *Cymb.* ii. 3. 51, "Who lets go by no vantages that may *Prefer* you to his daughter."

66. **to follow thee**, as one of your followers, dependants.

67. **did the latest service**, rendered the last service it was possible to render.

69. **save only he**, see note on iii. 2. 59.

70. **envy**, hatred, malice.

71, 2. **He only ... all**, "under the influence of a general honest motive, and for the common good of all" ... (Wright): **made one of them**, joined with them, made one of their party.

73-5. **His life ... man!** Malone compares Ben Jonson, *Cynthia's Revels*, ii. 3. "A creature of a most perfect and divine temper; one in whom the humours *and elements are peaceably met without emulation of precedency.*"

77. **With all ... burial**, treating him with that honour, and giving him those rites of burial that his virtues deserve.

78. **his bones**, his dead body; as frequently in Shakespeare.

79. **Most ... honourably**, in every way as a soldier's body should lie; laid out with all honourable formalities.

80. **the field**, the army.

81. **To part**, to share among ourselves and distribute to others.

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